

UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE



The Work – Pt. 1

The Complete NPGMCography

My Name Is Prince

The Definitive Guide to US Promotional Releases

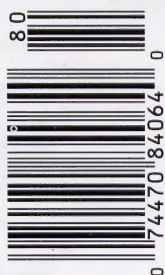
Our Clothes, Our Hair, We Don't Care

The Demise of a Rebel

Everybody's Goin' Uptown

The Definitive Guide to Prince ...for 10 Years!

On display until April 6th 2002
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WINTER 2001–2002

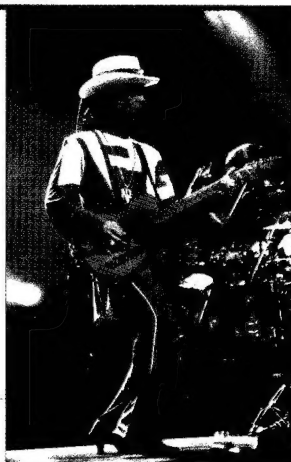
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Kind thanks go to all our friends in the Prince community, including Troy, Fred, Alex, and Thomas.



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Cover: On the 2001 *A Celebration* tour.
Photo by Pressens Bild.

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Contributions to the magazine are much appreciated and will be fully credited.

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Everybody's Goin' Uptown

The Definitive Guide to Prince ...for 10 Years!..... SUPPLEMENT

Hi!

Since Prince cancelled the *A Celebration* tour in July 2001, he has kept a very low profile and things have been unusually quiet in the Prince world. The only thing of note that has happened since our previous issue is the release of *The Rainbow Children*, which was made available for download for NPGMC premium members in mid-October. The album was released in stores as we went to press. It will be very interesting to see how Prince's audience and the media respond to the album. Needless to say, we will discuss the album in the next issue.

This issue celebrates UPTOWN's 10 years of existence. The supplement *Everybody's Goin' Uptown* tells the story of the magazine and offers information about the staff members and all the 50 issues. We're keeping track of the NPGMC releases in an article titled *The Work, Part 1*, which will be updated with new instalments at regular intervals to keep everyone updated on the releases. The article *My Name Is Prince*, meanwhile, updates an article on US promotional releases from UPTOWN #7. In contrast to the more factual-oriented articles, *Our Clothes, Our Hair, We Don't Care* is an opinionated commentary on how Prince's work has changed since he has been influenced by Larry Graham and adopted some of the morals and beliefs of Jehovah's Witnesses.

The next issue will be out in late March 2002. Articles in the works include a survey of Prince tour programmes, a look at Prince's shelved 1982 film project, *The Second Coming*, and a listing and discussion of Prince's cyber-only music. Many more things are in the planning and we rarely know until a few weeks prior to going to print which articles will make an issue. So stay tuned if you want to find out.

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Editor's Note

UPTOWN

PAISLEY PARK LISTENING PARTY

A listening party for *The Rainbow Children* was held at Paisley Park on 19 October. Fans who attended paid a \$7 admission fee. Excerpts from the *Sign O' The Times* video was shown on a video screen for over an hour until *The Rainbow Children* was played over the speaker system. There was no introduction or explanation of the album. Prince appeared very briefly, scanning the crowd but not addressing them.



THE RAINBOW CHILDREN RELEASE

Prince's new album *The Rainbow Children* was released to through the club to premium members on 16 October. Distributed by Redline, the album was also made available to retail on or around 12 November (the "official" street date was 20 November).

The album contains 14 "chapters": "Rainbow Children" / "Muse 2 The Pharaoh" / "Digital Garden" / "The Work Pt. 1" / "Everywhere" / "The Sensual Everafter" / "Mellow" / "1+1+1 Is 3" / "Deconstruction" / "Wedding Feast" / "She Loves Me 4 Me" / "Family Name" / "The Everlasting Now" / "Late December." We will discuss the album in the next issue.

AT BUNKER'S

Prince was spotted at Bunker's on 5 November. He showed up towards the end of the night, sporting a new shorter hairstyle.


PRINCE/NO DOUBT SONG

A song called "Waiting Room," a collaboration between Prince and No Doubt, was left off their latest album, *Return Of Saturn*. The band sent him the song after Gwen Stefani had sung on "So Far, So Pleased" on *Rave Un2 The Joy Fantastic*. Prince rearranged the song, adding new harmonies amongst other things. "It's got all these crazy melodies," said Stefani. "It's so good. He's such a genius. We played it for somebody from the record company and they couldn't believe that we had that track in our back pocket."

"CONTEST SONG" CHOICES

On 28 August, the NPG Music Club launched a contest where they made an instrumental track, "Contest Song," available for download, inviting Premium Members of the Club to add their own vocals and lyrics. They selected three choices, which were made available for download from 15 November. The choices were the following: "Where Are Your Dandelions?" by Dana D., "How Could I Love You More?" by Miles Rivers, and "No War" by The Muse.

The Work – Pt.1

This is a survey of all NPGMC releases, listing the tracks that have been included in the "Ahdio Shows" and individual tracks and videos that have been released. The complete track listings are given, including the bonus tracks released only to premium members. Tracks listed on the NPG Music Club website in a "Free Files" section are listed separately. Audio and video tracks are listed in alphabetical order. The artist credit is given as  for songs recorded or performed during Prince's period as the symbol despite the fact that NPGMC usually credits Prince.

The "Ahdio Show" list includes songs and "substantial" musical segues and spoken interludes. Brief voice-only segues are omitted. Tracks listed as "spoken pieces" are usually spoken intros/interludes with musical accompaniment. Similarly, "commercials" normally combine spoken words with music. Songs incorporated into the ahdio shows are often not the complete versions. For example, "My Medallion," "Golden Parachute," and "Sex Me Sex Me Not" were all included in the ahdio shows in abbreviated versions, but released as individual, more complete tracks in later months.

The comments column includes information on live recordings and notes on certain tracks. Alternate version denotes that there are some differences from the previously available versions of a song. The dates for live recordings, including TV performances, are the recording dates (as opposed to broadcast dates).

By Frédéric Heller and Troy Motes.

Free tracks

Release date: 18 February 2001.

Audio tracks

Title	Artist	Comments
"NPGMC Commercial"		Commercial.
"When Eye Lay My Hands On U"	Prince	

Video track

Title	Artist	Comments
"NPGMC Intro"		

Edition #1

Release date: 18 February 2001.

Audio tracks

Title	Artist	Comments
"The Funky Design"	Prince	
"Mad"	Prince	
"Peace"	The NPG	
"Splash"	Prince	

Video tracks

Title	Artist	Comments
"U Make My Sun Shine"	Prince	
"When Eye Lay My Hands On U"	Prince	

Ahdio Show #1 (total duration: 56:10 minutes)

Track no.	Title	Artist	Comments
1	"The Juice"	Carmen Electra	
2	"Gothic Metal"	Jacob Armen	
3	"Love Sign (Ted's Funky Chariot Mix)"	♂	
4	"When Eye Lay My Hands On U"	Prince	
5	"High"	Prince	
6	"Calling To Say Goodbye"	Rhonda Smith	
7	"To The Teeth"	Ani DiFranco	
8	"Mother Earth"	Rhonda Smith	
9	"Spanish Coloured Romance"	Cindy Blackmon	
10	"My Medallion"	Prince	
11	"Golden Parachute"	Prince	
12	"Passin Your Name"	DVS	Fonky Baldheads' version of the song was released on <i>The Self Titled A</i> . This is a different version attributed to DVS. Note that the spelling is "passin" on the Fonky Baldheads' album.
13	"Kamasutra/Overture #8"	Madhouse	
14	"Montalbo's Hair Hut" commercial		Spoken piece. Montalbo is Morris Hayes' nickname.
15	"Dance Unto The Rhythm"	Louie Louie	Possibly a remixed version.
16	"I Like It There"	♂	
17	"Days Of Wild"	♂	Live: Paisley Park, 23 October (am) 1999.

Edition #2

Release date: 22 March 2001.

Audio tracks

Title	Artist	Comments
"Letitgo"	♂	Live: Paisley Park, 21 October (am) 1995. A snippet of the intro of "The follows after "Letitgo" (barely audible as it happens when "Letitgo" is f out).
"The Return Of The Bump Squad"	♂	Live: Paisley Park, 21 October (am) 1995.
"Vicki Waiting"	♂	Live: Paisley Park, 21 October (am) 1995.
"We March"	♂	Live: Paisley Park, 21 October (am) 1995.

Video tracks

Title	Artist	Comments
"Controversy" / "Mutiny"	Prince	Live: State University Event Center Arena, San José, 8 December 2000. two tracks are one continuous video, which is why there are listed tog
"The Daisy Chain"	The NPG	
"The When Eye Remix"	Prince	This is an interactive version of the "When Eye Lay My Hands On U" v that could be remixed by using the NPG Player that customers origina had to download to play the videos and ahdio shows. The video was leased on or around 30 March 2001, so it was not "formally" a part of tion #2.

Ahdio Show #2 (total duration: 51:01 minutes)

Track no.	Title	Artist	Comments
1	Salome introduction		Spoken piece.
2	"Groove On"	Graham Central Station	
3	Salome speech		Spoken piece.
4	"Silicon"	Prince	
5	"Circle Of Amour"	♠	
6	"We March"	♠	Live: Paisley Park, 21 October (am) 1995.
7	"Vicki Waiting"	♠	Live: Paisley Park, 21 October (am) 1995.
8	"Letitgo"	♠	Live: Paisley Park, 21 October (am) 1995.
9	Salome jazzy interlude		Spoken piece.
10	NPGMC jingle		A commercial.
11	NPG forum with Femi Jiya		Spoken piece
12	"Rowdy Mac"	Fonky Baldheads	
13	"Fonky Like A"	Fonky Baldheads	
14	"Can You Say Love"	Derek Hughes	
15	"Soul Sanctuary"	♠	
16	"One, Two Groove"	Prince	A loop of Prince saying "one, two... one, two..."
17	"My Computer"	♠	
18	"Crazy Fingers"	Jacob Armen	
19	"Dinner With Delores"	♠	
20	"Pop Life"	Prince	Live: <i>Hit N Run</i> tour, US, 2000 or 2001. This is the outro of "Pop Life."

Edition #3

Release date: 22 April 2001.

Audio tracks

Title	Artist	Comments
"The Daisy Chain"	The NPG	
"Habibi"	Prince	This is a live jam on Jimi Hendrix's "Machine Gun."
"Northside"	The NPG	
"The Work – Part 1"	Prince	

Ahdio Show #3 (total duration: 46:28 minutes)

Track no.	Title	Artist	Comments
1	"Murph Drag"	The Time	
2	"The Ballad Of Dorothy Parker"	Prince	
3	"The Work – Pt.1"	Prince	
4	"Superfunkycalifragisexy"	Prince	Alternate, instrumental version.
5	"ITP"	Rhonda Smith	
6	"Dandelion"	Millenia	
7	"Imagine That"	Ani DiFranco	
8	"O.K."	Ani DiFranco	
9	"America"	Prince	Live: San Francisco, Warfield Theater, 23 May 1986.
10	"Do It Right" interlude		Spoken piece with a portion of an unrecognised song playing in the background that repeats "do it right."
11	"Chaos And Disorder"	♠	
12	"Sex Me Sex Me Not"	Prince	
13	Instrumental interlude		Includes portion from a game show melody.
14	"Eye'magettin'"	Graham Central Station	
15	"Northside"	The NPG	

Edition #4

Release date: 15 May 2001.

Audio tracks

Title	Artist	Comments
"Hit U In The Socket"	Rosie Gaines	
"Props N' Pounds"	Prince	
"Sex In My Bones"	Fonky Baldheads	

Video tracks

Title	Artist	Comments
"The Ballad Of Dorothy Parker"/"Four"	Prince	<i>The Tonight Show</i> , 4 May 2001.
"Get Wild"	♠	<i>The White Room</i> , 5 April 1995.
"I Could Never Take The Place Of Your Man"/"Summertime"	Prince	Live: State University Event Center Arena, San José, 8 December 2000.
"The Work – Part 1"	Prince	<i>The Tonight Show</i> , 3 May 2001.

Ahdio Show #4 (total duration: 59:14 minutes)

Track no.	Title	Artist	Comments
1	"Props N' Pounds"	Prince	
2	Announcement for "Prince: A Celebration"		Spoken piece.
3	"Christopher Tracy's Parade"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
4	"New Position"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
5	"I Wonder U"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
6	"Raspberry Beret"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
7	"Delirious"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
8	"Controversy"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
9	"A Love Bizarre"	Prince	Live: Hamburg, Alsterdorfer Sporthalle, 31 August 1986.
10	"Hit U In The Socket"	Rosie Gaines	
11	"Strange Relationship"	Prince	Live: Minneapolis, First Avenue, 21 March 1987.
12	"Get Wild"	♂	Live: <i>The White Room</i> , London, 5 April 1995.
13	"Damn U"	Prince	Live: New York, Radio City Music Hall, 25 March 1993.
14	"The Max"	Prince	Live: New York, Radio City Music Hall, 25 March 1993.
15	"This Crazy Life Of Mine"	Chaka Khan	
16	"Johnny"	Prince	Live: New York, Radio City Music Hall, 25 March 1993.

Edition #5

Release date: 11 June 2001.

Audio tracks

Title	Artist	Comments
"Sex Me Sex Me Not"	Prince	
"Supercute"	Prince	
"Y Should Eye Do That When Eye Can Do This?"	♂	

Video tracks

Title	Artist	Comments
"Baby Knows"	Prince	<i>Harald Schmidt Show</i> , 25 November 1999.
"Prettyman"	♂	<i>TFI Friday</i> , 19 November 1999.
"The Ride"	♂	Live: Bagley's Warehouse, London, 8 September (am) 1993.

Ahdio Show #5 (total duration: 59:36 minutes)

Track no.	Title	Artist	Comments
1	Salome intro		Spoken piece.
2	"The Rainbow Children"	Prince	
3	"Pop My Clutch"	Chaka Khan	Alternate version.
4	"Family Name"	Prince	
5	"Race"	Prince	Alternate version.
6	"Sometimes It Snows In April"	Prince	Possibly alternate version.
7	"Eye Hate U (Quiet Night Mix)"	♂	
8	"Heaven Must Be Near"	Ingrid Chavez	Alternate version.
9	"The Most Beautiful Girl In The World (Mustang Mix)"	♂	
10	"The Future (Remix)"	Prince	The William Orbit remix.
11	"The Good Life (Big City Remix)"	The NPG	Clean version.
12	"Digital Garden"	Prince	
13	"Deep"	N'dambi	
14	"Goldie's Parade"	The NPG	
15	"Violet The Organ Grinder"	Prince	
16	Funky instrumental interlude		
17	"Six"	Madhouse	
18	"Seven"	Madhouse	
19	"Eight"	Madhouse	

Edition #6

Release date: 7 July 2001.

Audio tracks

Title	Artist	Comments
"Hypno Paradise"	♂	
Instrumental	♂	Untitled track with some resemblance to "The Holy River."
"Sadomasochistic Groove"	♂	Listed as "S&M Groove" by NPGMC. However, the title was "Sadomatic Groove" when a portion of (a different version of) the track was p on Love 4 One Another in 1997.
"Van Gogh"	♂	Listed as "Van Gough" by NPGMC (thus misspelling Van Gogh's nam

Video tracks

Title	Artist	Comments
"Endorphinmachine"	♂	<i>Nulle Part Ailleurs</i> , 5 May 1994.
"One Song"	♂	

Ahdio Show #6 (total duration: 58:19 minutes)

Track no.	Title	Artist	Comments
1	"We Gon' Make It Funky"	Maceo Parker	Live: Paisley Park, 13 June (am) 2001.
2	"The Light"	Maceo Parker with Prince	Live: Paisley Park, 15 June (am) 2001.
3	"Alright With Me"	Erykah Badu	Live: Paisley Park, 14 June (am) 2001. Tentative song title.
4	"Throw Your Hands Up"	Fonky Baldheads	Live: Paisley Park, 12 June 2001. Intro to "Rowdy Mac."
5	"Jerk Out"	The Time	Live: Paisley Park, 12 June 2001. Instrumental portion of the song.
6	"How Come U Don't Call Me"	Alicia Keys	Live: Paisley Park, 14 June 2001. Note that Keys' version of "How Come Don't Call Me Anymore" is spelled without the "anymore" of Prince's original title.
7	"Give It Up Or Turn It A Loose"/"Sex Machine"	Common with Prince	Live: Paisley Park, 14 June 2001. Instrumental medley.
8	"Her Way"	Kip Blackshire	
9	"You Can Touch Me"	Madonna	Artist credit uncertain.
10	"I Like To Play"	Prince	A humorous "country" song by Prince
11	"Dance With Me"	Kip Blackshire	
12	"Baby Knows"	✠	Extended version (available on <i>Rave Inz The Joy Fantastic</i>).
13	"Salsa & Peppers"	Jacob Armen	Alternate version. Just the intro is included.
14	"Get Wild (Money Maker Funky Jazz Mix)"	The NPG	
15	"Asswoop"	Madhouse	Also known as "Asswhuppin' In A Trunk."
16	"Blood Is Thicker Than Time"	Mavis Staples	
17	"Rock 'N' Roll Is Alive! (And It Lives In Minneapolis)"	✠	
18	"Cream (NPG Mix)"/"Things Have Gotta Change (Tony M. Rap)"	Prince	
19	"My Name Is Prince (House Mix)"	Prince	Alternate version.
21	"2 Whom It May Concern"	Prince	
22	"The Other Side Of The Pillow"	✠	
23	"The One (Remix)"	The NPG	Possibly different from previously released version.

Edition #7

Release dates: 28 August 2001 (audio tracks and Ahdio Show); 30 August 2001 (video track).

Audio tracks

Title	Artist	Comments
"Get Wild (Miami Mix)"	The NPG	The track is called "Get Wild (Latin Mix)" on the tag information inside mp3 player.
"Golden Parachute"	Prince	Long version.
"Horny Pony"	Prince	
"Judas Smile"	Prince	The title was originally posted as "Judas Kiss."

Video track

Title	Artist	Comments
"Bambi"	Prince	Live: Marcus Amphitheater, Milwaukee, 28 June 2001. Date, city, and venue are not certain. Includes a bit of "And God Created Woman."

Ahdio Show #7 (total duration: 50:47 minutes)

Track no.	Title	Artist	Comments
1	"The Good Life (Platinum People Mix)"	The NPG	Previously available on a single only.
2	"Shall We Dance"	Brownmark	
3	"Kain't Turn Back"	Mavis Staples	
4	"Higher Than High"	Tony LeMans	
5	"High"	Prince	Longer than previously available versions.
6	"Good Judy Girlfriend"	Carmen Electra	
7	"100 MPH"	Mazarati	Alternate version.
8	"Automatic"	Prince	Live: US, May-July 1986.*
9	"D.M.S.R."	Prince	Live: US, May-July 1986.*
10	"The Dance Electric"	Prince	Live: US, May-July 1986.*
11	"The Drama"	Chaka Khan	
12	"Whispering Dandelions"	Ingrid Chavez	
13	"Standing At The Altar"	Margie Cox	Possibly an alternate version.
14	"The Greatest Romance Ever Sold (Jason Nevins Extended Remix)"	✠	Alternate version.

*The recording is *not* from Boston (3 April), San Francisco (23 May), or Detroit (7 June).

Edition #8

Release dates: 28 August 2001 (audio tracks); 30 August 2001 (video track); 18 September 2001 (Ahdio Show).

Audio tracks

Title	Artist	Comments
"Contest Song"	Prince	Instrumental track. Premium members were asked to rework the track adding their own vocals and lyrics to the existing recording.
"My Medallion"	Prince	
"Rebirth Of The Flesh"	Prince	Live: rehearsal, 1988.
"Thieves In The Temple (Remix)"	Prince	

Video track

Title	Artist	Comments
"The Love You're Girlfriend"		Live: Marcus Amphitheater, Milwaukee, 28 June 2001.

Ahdio Show #8 (total duration: 47:40 minutes)

Track number	Title	Artist	Comments
1	"Eye No"	Prince	Alternate version.
2	"The Plan"	✠	
3	"Anna Stesia"	Prince	
4	"Elephants And Flowers"	Prince	
5	"I Wish U Heaven"	Prince	
6	"Love... Thy Will Be Done (Prince Mix)"	Martika	Instrumental edit, previously available only on a 12-inch single of "Martika's Kitchen."
7	"Pearls Before The Swine"	Prince	
8	"7 (Acoustic Version)"	Prince	
9	"Space (Universal Love Remix)"	Prince	
10	"Scill Would Stand All Time"	Prince	
11	"Into The Light"	✠	
12	"I Will"	✠	
13	"The Holy River"	✠	
14	"The Plan"	✠	
15	"Positivity"	Prince	

Edition #9

Release date: 16 October 2001.

The Rainbow Children album was edition #9.

Edition #10

Release dates: 15 November 2001 (Ahdio Show and studio audio tracks); 20 November 2001 (video tracks and live audio tracks).

Audio tracks

Title	Artist	Comments
"Live 4 Love"	Prince	Live: unknown venue, Australia, April/May 1992.
"Underneath The Cream"	Prince	
"The Undertaker"	✠	Live: Paisley Park, 14 June 1993. Same as the version released on <i>The Undertaker</i> home video.
"Vavoom"	Prince	
"We Gon' Make It Funky"	Maceo Parker with Prince	Live: Paisley Park, 13 June (am) 2001.

Video tracks

Title	Artist	Comments
"Live 4 Love"	Prince	Live: unknown venue, Australia, April/May 1992.
"Love Sign"	Nona Gaye and ✠	Promo video.
"The Undertaker"	✠	Live: Paisley Park, 14 June 1993. Same as the version released on <i>The Undertaker</i> home video.
"We Gon' Make It Funky"	Maceo Parker with Prince	Live: Paisley Park, 13 June (am) 2001.

Ahdio Show #9 (total duration: 62:07 minutes)

Track no.	Title	Artist	Comments
1	"Rainbow Children" / "Last December"	Prince	Includes comments by attendees of "Prince: A Celebration."
2	"Jukebox With A Heartbeat"	Prince	Tentative song title. Possibly simply titled "Jukebox."
3	"The Stick"	The Time	Alternate version.
4	"Do It All Night"	Prince	
5	"Pay Girl" Interlude	Prince	Tentative title.
6	"Jungle Jazz"	Jacob Armen	
7	"Willing And Able"	Prince	
8	"Northside"	Prince	Instrumental live version.
9	"Real Thing"	Tony LeMans	
10	"Love On A Blue Train"	Sheila E.	
11	"Let's Go Crazy"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
12	"Kiss"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
13	"Irresistible Bitch"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
14	"She's Always In My Hair"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
15	"When You Were Mine"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
16	"Insatiable"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
17	"Scandalous"	Prince	Live: New York, Radio City Music Hall, 26 March 1993.
18	Outro		Spoken piece with unknown woman.

My Name

During the early stages of his career, Prince had problems getting airplay on major-market (mostly white) radio stations in the US. Warner Bros., soon after signing their new protégé to a multi-album deal in 1977, realized that this might be a problem and immediately set to the task of spreading the word that the next Stevie Wonder was about to hit the airwaves. As Prince enters his fourth decade in the music business this challenge has become even greater. In *UPTOWN* #7 we examined the various promotional 12-inch (33 1/3 rpm), 7-inch (45 rpm), and compact disc pressings that have led to new Prince singles gaining acceptance on conventional radio and in dance clubs. What follows is a thoroughly revised and fully updated guide to these releases.

The basics

Prince has released singles on several labels throughout his career. Generally, releases from *For You* through *Purple Rain* are on the Warner Bros. label and releases from *Around The World In A Day* to *The Hits* are on Paisley Park/Warner Bros. Post-1993 releases can be found on either Warner Bros., NPG/Bellmark, NPG Records, EMI, or Arista Records.

The most obvious way to identify a promo release is the statement "Promotion Only – Not For Sale" that is usually printed right on the centre labels or sleeves of 12-inch and 7-inch releases and on the disc itself when dealing with CDs. Many promotional 12-inch releases (especially those from 1979 to 1985) also featured a "custom" or title cover – the track listing of the record is printed right on the cover, often accompanied by unique artwork.

Also in existence are the so-called "gold-stamped" promotional 12-inch singles, which have not been included in the text or the discography. Though less plentiful, they are essentially nothing more than a commercial stock copy 12-inch with a gold stamp bearing the promotional message on the sleeve.

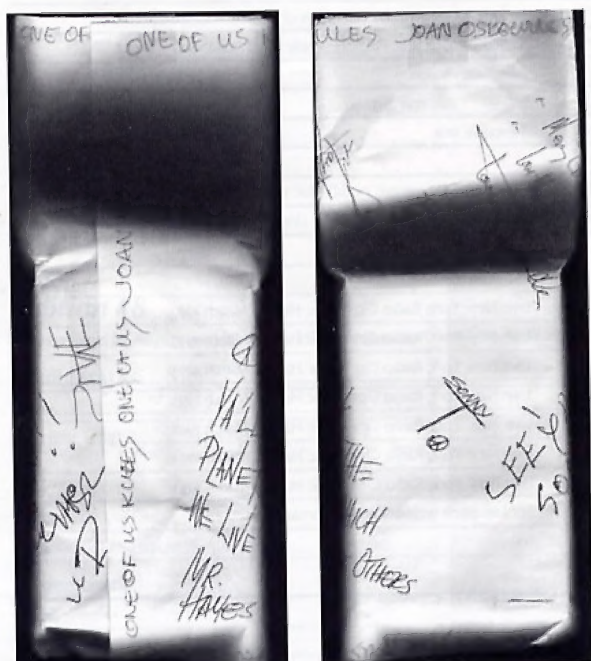
Many releases in the 12-inch format from 1986 to present are referred to as white label promos by collectors. Typically these releases feature very generic white labels with black writing on them, as well as the artist name, track titles, etc. They are normally found in plain white or black sleeves. Again, the only means of identifying them as a publicity release is the message printed on the label. Additionally, many promo 12-inch singles feature special title stickers on their covers. It is also worth noting that the sound found on these 12-inch singles is absolutely amazing, rivalling even that garnered from the best CD players. This is due to the fact that different mastering techniques are used when only putting a few minutes of music on one side of vinyl versus a whole album.

As for 7-inch releases, these can be found either with or without picture sleeves, although the latter is more common. Most carry the identical catalogue number as the commercial (stock) copies, however "Promotion Only – Not For Sale" is printed on them. They usually feature the same track on both sides of the disc. For this reason, these 7-inch releases are mentioned in the text only

12-INCH ALBUMS

1984	1-25110	Purple Rain Purple vinyl in gold-promo stamped picture sleeve with poster and sticker on sleeve.
1988	1-25720-DJ	Lovesexy Gold promo-stamped issue on translucent virgin vinyl and banded (songs separated) for radio airplay; sticker on sleeve.
1988	1-25720-DJ	Lovesexy Gold promo-stamped issue on black vinyl and banded (songs separated) for radio airplay.
1994	PRO-A-7270	Come 2-LP set, side 4 contains the following remixes: "Space" [Universal Love Remix – 6:10] / "Space" [Funky Stuff Remix – 5:42] / "Letitgo" [Q. D. III Instrumental Mix – 5:00] / "Letitgo" [J. Swift #3 Instrumental – 5:43] Die-cut sleeve with custom sticker.
1994	45793-1	Black Album Grey vinyl and individually numbered – 50 copies made; white custom sleeve; no promo markings.
1994	45793-1	Black Album White vinyl and individually numbered – 300 copies made; white custom sleeve; no promo markings.
1994	45793-1	Black Album Peach vinyl; 1000 copies made (not numbered); black custom sleeve; no promo markings.
1994	45793-1	Black Album Black vinyl, usually found with a photocopied paper insert telling the story of the album.
1995	PRO-A-7835	The Gold Experience Gold-vinyl 2-LP set, individually numbered. Side 4 contains the following remixes: "Eye Hate U" [Extended Remix – 6:17] / "Eye Hate U" [Album version – 6:08] / "Eye Hate U" [Quiet Night Mix – 3:56] / "Eye Hate U" [Single Version With Guitar Solo – 4:25] / "Eye Hate U" [Single Version Without Guitar Solo – 3:48] Recycled paper, die-cut sleeve with custom stickers.
1996	PRO-A-8146	Girl 6 2-LP set in die-cut sleeve with custom sticker.

Notes: Company or "generic" sleeves unless noted as "custom" or "stickered" sleeves. Promotional copies exist for all album releases. These are usually either gold-stamped. They have not been included here because they are identical to the normal stock releases.



UPTOWN

THE INDEPENDENT, UNOFFICIAL AND UNCENSORED MAGAZINE EXPLORING THE MUSICAL WORLD OF PRINCE > www.uptown.se

Everybody's
Goin'
Uptown

The Definitive Guide to Prince ...for 10 Years!

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Issue #50 of UPTOWN marks the 10th year anniversary of the magazine. The premiere issue was published in October 1991. The magazine has survived many ups and downs, including the 1999 lawsuit which nearly forced us out of publication. This article describes the evolution of the magazine and the key people behind it.

UPTOWN's staff members

So who are the people behind UPTOWN? We asked everyone currently on the staff to provide some background and write a little about how they became Prince followers and what they're listening to apart from Prince.

Per Nilsen has written about music since the early '80s and has published books on Iggy Pop and David Bowie besides Prince. Originally an economist, he is currently studying systems analysis. Per is married and has three children, aged three to ten (none is a Prince fan as yet). He grew up in Stockholm but has lived in Linköping, Sweden's fifth biggest city, since 1991. Discovering Prince in 1983 through "Little Red Corvette," Per bought 1999 and immediately became a fan. An amateur musician himself, his musical taste is fairly broad, ranging from the melodic pop of Pet Shop Boys, and New Order to the raw, intense rock played by Lou Reed (and Velvet Underground) and Iggy Pop (and the Stooges). He has a soft spot for slightly quirky, but highly original and creative artists like David Bowie, Lindsey Buckingham, Billy Corgan (Smashing Pumpkins), and Karl Wallinger (World Party) – artists that sooner or later encounter problems within the music industry because they're eclectic and unpredictable, experimenting and following their own muse instead of trying to maximize sales and profits. According to Per, Prince fits nicely into that category of artists. Other favourites include such '60s greats as the Doors, the Beatles, and the Kinks.

Lars Einarsson became a Prince fan in the mid-'80s around the time of *Purple Rain* and *Around the*

World In A Day. He was completely blown away by Prince's 1986–88 concerts, much like many other European fans. For more than ten years, Lars was an avid Prince collector. The second half of the '90s saw his interest diminish somewhat. Today Lars is working at an ad agency and he is content to follow Prince's career via UPTOWN. For a few years, Lars was also involved with a Swedish entertainment publication called *Redo*. He lives with his girlfriend and several cockatiels and lovebirds in central Borås, Sweden. Lars' musical interests are divided between the pop/rock of acts like U2 and Lenny Kravitz and the funky grooves of Clinton, Bootsy and the P-Funk collective.

Harold Lewis fell in love with Prince's music at age of ten after hearing the opening chords to "Let's Go Crazy" at a friend's house. He is a Vice President in the Small Business Banking department of National City Bank in Cleveland, Ohio, and currently resides in the suburb of Cuyahoga Falls. Harold graduated from the University of Akron in 1996 with a BSBA in Marketing, and received his MBA from the Weatherhead School of Management at Case Western Reserve University in May 2001. An avid traveller, Harold has been to South Africa, England, France, and Germany in the past two years, and is also a huge film fan. Harold counts Miles Davis, Lenny Kravitz, Alanis Morissette, No Doubt, Maxwell, Sheryl Crow, and Terence Trent D'Arby as being among his favourite artists.

Dennis Roszkowski has been attending Prince concerts since the 1999 tour in Detroit (1982). An organizer with the now defunct *Controversy* magazine,

THE VERY FIRST ISSUE OF UPTOWN was published to years ago, in October 1991. The magazine was the brainchild of three people: Per Nilsen, Lars Einarsson, and Magnus Nilsson. There were also others involved, fellow fans and collectors, who encouraged the idea of a magazine without directly contributing to its contents. We had all met and became acquainted at Prince's Swedish concerts from 1986 to 1990.

Planning

Preceding the magazine was Per's *A Documentary* book, which was published by Omnibus Press in 1990, a time when Prince's popularity in Europe was reaching its zenith. The book included an advertisement for UPTOWN, which was in the planning stages. The response to the ad was overwhelming, convincing us to go ahead to begin preparations for a magazine devoted to this extraordinary artist. At the time, *Controversy* and *Crystal Ball* were the only other publications available, but we felt there was need for a magazine that didn't merely focus on Prince's latest activities but also researched his musical past in greater detail. We wanted to devote our pages to intelligent, independent, and honest criticism and analysis of Prince's entire career.

It would take one year after the ad appeared in *A Documentary* until everything fell into place and we were able to launch the magazine. Lars volunteered to head its design, using weekends and spare time at his job. He also oversaw the printing with his brother Carl, who worked in the same printing office as Lars. Most of the writing was initially done by Per and Magnus, but Lars also contributed a great deal in the early years.

Early contributors

Other early contributors included Sam Sandberg, who was part of the Swedish Prince "network" of fans. Soon we hooked up with other fans, including Harold Lewis, who became a consistent source of supportive criticism. Harold was also the discography expert. Another crucial early contributor was Brian Charrell, an audio engineer in Los Angeles who was an avid collector with access to key people and unique information. The work he did for UPTOWN was always listed under a pseudonym (Milt Anderson and S.H. Roque among others) because he didn't want to publicize who or what he

knew. Sadly, Brian passed away in December of 1998. His humour, insights and friendship are missed by the staff members who knew him. In Minneapolis, we established a close relationship with Alan Freed, a journalist who knew many of Prince's associates. Besides contributing to UPTOWN, Alan worked closely with Per Nilsen on his book *D.M.S.R.*, which was a detailed account of Prince's work and career until 1987. The book was published in 1999 by the British company Firefly.

We printed around 300 copies of each of the early issues, but the magazine steadily gained in readership. Still in its early days, the magazine was contacted by an enthusiastic reader, Nathan Wright, who was eager to promote it to in the US. He hooked us up with Tower Records, leading to an increase in circulation, but he began taking on subscriptions without fully following up when people encountered difficulties in receiving the magazine, which generated negative feedback. Still, we managed to solve those issues and we have since maintained a friendly relationship with Nathan.

More and more people got onboard. Dennis Roszkowski of Detroit became our trusted friend and US distributor, organizing shipments to Tower and handling other important tasks. David Magdziarz from Chicago began writing for the magazine and his studies of Prince's lyrics provided eye-opening insights. Duane Tudahl, based in Los Angeles, had a vast Prince knowledge and knew many key people in the music industry, which was important for our research of Prince's music and recordings. One thing led to another, and in a few years' time we had built a vast network of people who supported the magazine one way or another, writing, marketing, and distribution.

Expanding the network

Today this network is even bigger. Represented throughout Europe and farther afield, UPTOWN now benefits from a wealth of knowledge and experience. Piet van Rijckeghem and Stefan van Poucke befriended Lars Einarsson and soon became involved as our Benelux representatives, taking on subscriptions and orders from fans in Belgium, Holland, and Luxembourg. Holland has always been a hotbed for Prince support, so the recruitment of Piet and Stefan was very important in catering to this market. Since then, they have also become our

tory. David's law degree became an unexpected benefit to UPTOWN when Prince filed his lawsuit against the magazine. Some of David's other musical interests include pop/rock acts such as Heart, Bonnie Raitt, and Gladys Knight and the Pips, blues musicians including Johnny Shines, Robert Jr. Lockwood, J.B. Hutto, and Magic Sam, and also jazz artists Miles Davis and Billie Holiday. However, his main musical interest for the past several years has been country music and dancing. His current favourites include Brad Paisley, Gary Allan, and Terry Clark. David lives in Chicago. He plans to return to post-graduate school in 2002 in order to obtain a Masters of Arts in Teaching in Elementary Education and to become certified to teach public school in the State of Illinois.

Duane Tudahl works in television and films in Los Angeles. His interest in Prince started in 1983 when his college roommate played the *Controversy* and 1999 albums. Once Duane realised how much additional material existed (B-sides and songs written for other artists, etc), he made it a point to hear every note released. His interest in Prince has decreased since Prince's WB days. In fact, most of his favourite albums/songs come from before "the dawn." Still, Duane feels that Prince is the most brilliant musician of our generation, but because of his separation from the real world that the rest of us live in, Prince's music will rarely connect with those fans who have grown up and created adult lives for themselves. The best part about being involved with UPTOWN is getting to meet and befriend so many of the people who have worked with Prince. All

French representatives. These days, Piet and Stefan also respond to readers' questions and Stefan is editing articles.

Gavin McLaughlin joined the team in 1999 as our UK representative. He had previously worked with other Prince magazines and had also maintained contact lists with UK tour promoters to help ensure that loyal fans received priority bookings for concerts. The UK has long been a major focal point for followers of Prince but the limited success of such magazines as *Controversy* and *Interactive* left fans with little to go on. Gavin's involvement ensures that this focus is once again established and nurtured.

Maxime Burzlaff became our "down under" representative. The Australian market has been sadly neglected by Prince since touring there with tremendous success in 1992 in the wake of *Diamonds And Pearls*. Still, Maxime has persevered and hopefully Prince will once again tour Australia to cater to the many Australian UPTOWN readers.

Eric Benchimol from Toronto, Canada, came onboard in 1999, when his first task was to edit the UPTOWN book *DAYS OF WILD* and he has contributed several extraordinary articles since. He is also closely involved as an editor. New Yorker Derek Kelly joined around the same time as Eric. Derek is heading the New Power New York fan network and is our North American representative along with Harold Lewis.

Also crucial for the development of UPTOWN has been our collaboration with independent fan organizations like Derek's New Power New York, Kathy Jentz's Lovesexy DC, and Jill Woods-Primous' ChiTown Generation, and, last but certainly not least, the fantastic prince.org website, which is the single most important outlet for independent Prince news. Today UPTOWN is closely linked with this network of fan organizations.

UPTOWN books

It soon became evident that the magazine wasn't enough to satisfy the demand for information about Prince's music. There seemed to be a need for detailed surveys and "reference" guides. To date, UPTOWN has produced three books: *TURN IT UP* (1997), *DAYS OF WILD* (2000), and *TURN IT UP 2.0* (2001). The 1997 version of *TURN IT UP* was 80 pages and dealt with songs,

performances, rehearsals circulating on audio and videotape amongst Prince fans and collectors. It also included a chapter listing all officially released Prince songs. The book sold out within a year and a half.

TURN IT UP 2.0 was an updated and thoroughly revised version of the '97 book, expanded to 160 pages. The book had the same scope as the first version, but it added almost 100 pages of "Data Bank: The Prince Files," which contained detailed information about Prince's recording sessions, tours, TV and radio appearances, press conferences, etc.

DAYS OF WILD, meanwhile, was a crammed 120-page updating of Per Nilsen's *A Documentary* book, providing more accurate information on the 1958–93 years and adding the 1994–1999 period. The book was accompanied by a CD-ROM, which contained an exhaustive appendix (including a discography) and the first five years of UPTOWN magazines and a selection of more recent articles. We have also published a supplement to *DAYS OF WILD*, covering the year 2000, which was supplied for free to those who purchased *TURN IT UP 2.0*. Tentative plans are underway for another book, possibly for 2003, but more about that in forthcoming UPTOWN issues.

The suit

UPTOWN's 10-year existence has not been without its share of problems. The most dramatic event was doubtlessly the 1999 lawsuit, which came in an attempt to halt publication. We had known that Prince was not always fond of our constructive criticism and independent stance, but this development still came as a massive shock throughout the Prince community.

UPTOWN was not the only fan organisation that was targeted. The UK *Interactive* magazine was also sued and ceased publication as a result of the lawsuit. The highly respected *The Prince Family* newsletter and website also closed down "because of the climate of antagonism and fear that Prince has created," according to editor and publisher Diana Dawkins. She was not alone in feeling bitterly disappointed and the lawsuit resulted in many fans completely losing their enthusiasm for Prince's music.

Fans in the Prince community almost unanimously expressed outrage over Prince's lawsuits. Ben Margolin,

who previously maintained prince.org, summed up what many felt at the time, "No other publication has ever provided the kind of in-depth analysis and insight that UPTOWN has. Most artists would love to have such a high-quality, tenured, intelligent fanzine! Quashing bootleggers is one thing, but targeting UPTOWN and other fan organizations shows just how little The Artist thinks the fans matter to his business. We've always supported him, and what do we get? Not respect, not some leeway to use images on websites that give us pleasure, we simply get cease-and-desist letters, lawsuits and heartache."

One of our readers, Alex Hahn, an attorney in the area of litigation, offered to help us on a pro bono basis. Soon convinced that the suit was frivolous and that Prince's effort to halt publication of a magazine presented serious First Amendment issues, Hahn worked out a settlement with Prince's attorneys that allowed us to continue. We were of course delighted at this outcome, but the affair left many with an overwhelming feeling of disappointment and disillusionment at the treatment we had received. After the settlement, Hahn joined our staff as a volunteer contributing editor for some time.

Support

In many ways, UPTOWN seemed like a crazy idea from its inception. After all, most fanzines are gushy public relations babble, many times written by an artist's management. Others are so amateurish or poorly run that they rarely last beyond a couple of issues. Perhaps the craziest part of the equation was starting a magazine in Sweden, not exactly a hotbed of Prince mania. It was a bad business idea, but then nothing about starting UPTOWN was motivated by savvy financial planning. The magazine has always been a labour of love. It has always been a marginal operation at best, a hobby that we have funded from day jobs.

The 10 years of UPTOWN wouldn't have been possible without the enormous support we get from our friends and readers throughout the world. To a large extent, UPTOWN is a community effort. Sincere thanks for all the help and kindness that keep us going. Sincere thanks for coming along for the ride – we hope you'll stay with us as we head into our second decade. We would also like to thank Prince for providing UPTOWN's inspiration and for contributing his creativity to our lives.

of them agree about his musical genius. Other artists that Duane follows include David Bowie, Joe Jackson, Devo, Sting, Garbage, and the Rolling Stones. Duane has seen Prince perform over 15 times, his favourite shows being up front and centre at Glam Slam West for several small club gigs.

Eric Benchimol brings a different perspective than most Prince fans as he did not listen to Prince's music at all until the release of the *Batman* soundtrack. It wasn't until 1994, when he began participating in the on-line Prince fan community, that he became an enthusiast. Eric was raised in Toronto, Ontario, Canada, and is currently studying medicine at the University of Western Ontario in London, Canada, 200 kilometres west of Toronto. His goal is to become a paediatrician and he is currently undergoing the stressful process of applying to residency programs. Eric enjoys essentially every type of music except country or heavy metal. His favourite artists include Sting, Lenny Kravitz, Terence Trent D'Arby, Public Enemy, and George Michael, as well as newcomers like Macy Gray, Nikka Costa, D'Angelo, Maxwell, and Outkast. Eric lives with his wife, Danielle, in London, Ontario, Canada.

Derek Kelly's interest in Prince started around the time of the 1999 album but it didn't really peak until *Graffiti Bridge* came out, at which point Derek was given his first taste of unreleased music. He became even more of a fan when he realized that there existed a whole world of unreleased Prince music, some of it even more exciting than the officially released material. Derek, a native New Yorker, is the founder of his own New

York-based fan organisation New Power New York (www.nprny.org). Derek enjoys meeting with other fans and enthusiasts from all over the world. He enjoys a large variety of music, ranging from hip-hop to salsa.

Gavin McLaughlin has been a Prince follower since the early eighties. As a former musician himself, Gavin became a fan of Prince's ability to constantly push musical boundaries through either combining previous influences or alternatively creating innovative new ideas from almost nothing. As a fan of Prince's more "controversial" influence to the musical marketplace, recent years have seen Gavin listening more to artists that demonstrate some of Prince's former values such as D'Angelo, Alicia Keys, Nikka Costa and artists of the past like Bootsy Collins, George Clinton, and the JB's. However, due to Gavin currently working hard to gain a post-graduate degree in business whilst simultaneously working on his day job as a computer storage consultant, music listening tends to be confined to the car. Gavin lives just outside London, England, with his girlfriend of four years, Samantha (whom he met through *Interactive*). Samantha also contributes to UPTOWN in the form of editing for articles and administering UK sales.

Despite witnessing the *Sign O' The Times* tour in Antwerp, Belgium, **Stefan van Poucke** didn't get into Prince until the "Batdance" single in 1989. The song caught his ears because it was "extremely funky and a daring concept for being a single," according to Stefan. Soon, he bought the *Batman* album, but it wasn't until 1990's *Graffiti Bridge* that Stefan was completely won

over. A contributing factor was actually Per Nilsen's *A Documentary*, in which Stefan discovered the fascinating world of Prince, realising how incredibly prolific he was. Having seen countless Prince concerts over the years, Stefan is first and foremost a fan of Prince the Performer. He is also heavily into the funky grooves of Sly and The Family Stone, Stevie Wonder, Herbie Hancock, Miles Davis, and particularly the P-Funk people. Stefan has a Ph.D. in Pharmaceutical Sciences and works as an International Customer Support Manager at a Medical Diagnostics company. He lives outside of Ghent, Belgium, not far from the French border, with his wife and two daughters, three and six years old.

Piet van Ryckeghem was hooked the moment he heard "When Doves Cry" on the radio. He bought the single and listened to it a hundred times a day; he couldn't get enough of it. Piet bought all the albums and was swept away when *Sign O' The Times* was released, starting to collect Prince records and tapes. Until 1991, Piet had very little contact with other Prince fans, but meeting Stefan van Poucke at a Prince party boosted his interest in all things Prince even more. Piet and Stefan collected records, attended Prince concerts, and went to Prince parties together. Soon they began organizing Prince parties themselves. UPTOWN Benelux was born one night in 1996 when Piet was visiting with Lars Einarsson in Sweden. Piet works as an Export Sales Manager in the Belgian textile industry. He lives in Oostrozebeke. Piet has explored most of Prince's musical influences, being a fan of James Brown, Jimi Hendrix, Stevie Wonder, Sly Stone, and particularly

George Clinton. Of the newcomers, he likes D'Angelo, Maxwell, Angie Stone, and Macy Gray. For more rock-oriented music, he listens to David Bowie, INXS, the B-52's, and Lenny Kravitz.

Maxime Burzlaff didn't get into Prince, apart from hearing the occasional hit single on the radio, until the *Lovesexy* era. The subsequent discovery of the online community, UPTOWN, and the whole range of Prince's music ensured that he became a fan. While studying at a University in France for a Ph.D. in Computer Science, Maxime offered some webspace to Lars Einarsson for the first incarnation of the UPTOWN website. Moving to Melbourne, Australia, gave Maxime the opportunity to continue the collaboration with the magazine. He enjoys all kinds of music, with the possible exception of the slickest, most syrupy of today's R&B, ranging from S.O.D., Frank Zappa, Iggy Pop, Miles Davis, Led Zeppelin, David Bowie to Victor Wooten, Macy Gray, and Chemical Brothers.

The younger brother of Lars, **Carl J. Einarsson** is a production manager at the printing office where UPTOWN is printed, which enables him to coordinate the printing and distribution of the magazine. Encouraged by Lars, Carl couldn't help but to become interested in Prince's music. Carl is a fan of club music and loves Prince's most dance-oriented music. He is not particularly fond of traditional guitar-based rock music, feeling that the genre has become stale, not least in comparison to the pioneering, innovative spirit often found in the dance music field. Carl lives with his girlfriend in Lysekil, on the Swedish West Coast.

The Grand Progression

From "Prince" to "☿" and back to

"Prince," and from *Diamonds And Pearls*

to *The Rainbow Children*, via ☿, *Come,*

The Gold Experience, *Chaos And Disorder*,

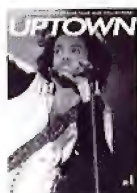
Emancipation, and *Rave Un2 The Joy*

Fantastic amongst others, *UPTOWN* has

been there, chronicling and examining

Prince's music and career. This is a

survey of the first 50 issues of *UPTOWN*.



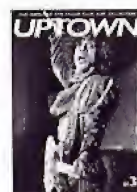
#1 (OCTOBER 1991)

The premiere issue of *UPTOWN* coincided with the release of *Diamonds And Pearls*. The issue focused on the *Nude* tour (only a year late). The tour report set the standard for all future tour articles we have published, describing each and every concert, with details about the set list, Prince's onstage comments, etc. The issue also included a survey of all songs Prince had written for other artists.



#2 (JANUARY 1992)

Fired up by the positive response to the first issue, we were enthusiastic when we began work on issue #2. This time we covered four topics: a report on Prince's post-*Nude* concerts, a look at *Diamonds And Pearls*, a discussion of rehearsal tapes (employing the title *Let's Work*, which we have stuck to when discussing Prince's rehearsals), and an overview of the different versions of Prince's songs available on 12-inch releases etc.



#3 (APRIL 1992)

Prince embarked on the worldwide *Diamonds And Pearls* tour as we published our third issue, again containing four articles. We chronicled The Time's story, listed and commented on circulating outtakes and video recordings, and provided details on Prince's US and UK chart placings.



#4 (APRIL 1992)

Issue #4 contained a bootleg discography. It was a "special issue" published simultaneously with #3. The issue received a tremendous amount of attention as it was the first of its kind, listing and commenting on hundreds of Prince bootlegs. The issue was later withdrawn and is no longer offered for sale from *UPTOWN*.



#5 (JULY 1992)

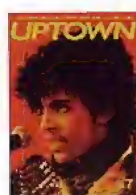
Interest in Prince was peaking in Europe as the *Diamonds And Pearls* tour reached our shores around the time of issue #5. Prince's one-off live performances in 1991 and 1992 were covered in *Live 4 Live*. *Respect* dealt with songs by



other artists covered by Prince, while the Vanity 6 story was chronicled in *Nasty Girls*.

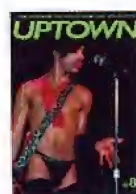
#6 (OCTOBER 1992)

Having had time to review tapes from the tour and assemble eyewitness reports, issue #6 focused on the *Diamonds And Pearls* tour with a comprehensive tour report.



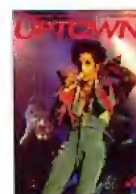
#7 (JANUARY 1993)

Issue #7 contained a look at the ☿ album, which was released in October 1992. Another article was a 1999 album study. We covered unreleased songs in an article entitled *Purple Music*, which today looks pretty meagre in comparison to the amount of information in *TURN IT UP 2.0*. *My Name Is Prince*, meanwhile, was a discography of US promo releases.



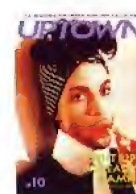
#8 (APRIL 1993)

Prince kicked off the *Act I* tour as issue #8 was completed. The issue included articles on the *Dirty Mind* album and tour, the Joffrey Ballet's interpretation of Prince's music, and the *Act I* and *The Ryde Dyvine* TV specials, which were broadcast in mid-December 1992.



#9 (JULY 1993)

Prince had changed his name to "☿" by the time issue #9 arrived. The *Act I* tour was documented in a tour report and we examined Carmen Electra's Paisley Park Records album. The original ☿ album segues had recently surfaced and they were discussed in an article, giving a partially new perspective on the ☿ album. *Respect II* was a revamped version of our earlier article on cover versions of other artists' songs performed by Prince.



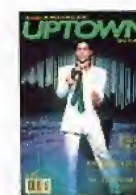
#10 (JULY 1993)

Our second "special issue" covered Prince's interviews, including excerpts from nearly all the interviews he had given at that point (which weren't too many).



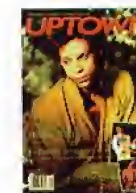
#11 (OCTOBER 1993)

Published shortly after the release of *The Hits/The B-Sides*, issue #11 contained several disparate articles: a *Controversy* album special, a Japanese discography, a bibliography, a look at the Glam Slam Ulysses project, and discussions about Prince's new name and his philosophies throughout the years.



#12 (JANUARY 1994)

In issue #12, we caught up with the exhaustive *Act II* tour of Europe, which finished in September 1993; it was our most extensive tour report thus far. The issue also contained profiles of two Paisley Park Records artists: George Clinton and Mavis Staples.



#13 (APRIL 1994)

Prince promoted the release of "The Most Beautiful Girl In The World" with numerous activities and we reported on the Paisley Park "experience" that launched the single. Another article examined Prince's *For You* and *Prince* albums and tours. Our discography series continued with a US discography.



#14 (JULY 1994)

We celebrated the 10th year anniversary of *Purple Rain* with a comprehensive feature on the album, tour, and film. The issue also included an in-depth description of *The Beautiful Experience* TV film and an article called *Isn't It A Shame This Ain't A Movie - Then U Could Rewrite My Every Line*, which was an examination of deleted footage from Prince's film projects.



#15 (JULY 1994)

Published in conjunction with #14, our third special issue was a continuation of the bootleg discography in #4, listing all the records that had emerged since #4 was published.



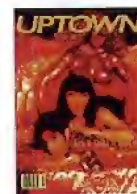
#16 (OCTOBER 1994)

The *Come* album was released in August and issue #16 included an album special. *The Interactive Experience* CD-ROM release was also described in an article and the discography series continued with a survey of UK releases.



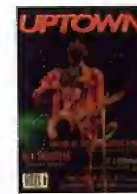
#17 (JANUARY 1995)

Prince surprisingly gave Warner Bros. the go-ahead to release the *Black Album* and we examined the album in an article. Margie Cox was interviewed and we updated our survey of songs written by Prince for other artists that was published in issue #1.



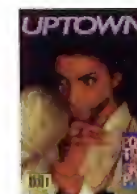
#18 (APRIL 1995)

Prince had embarked on a brief European tour when issue #18 was published. The issue included an interview with Pepé Wille, an Australian discography, and an article chronicling the Apollonia 6 story.



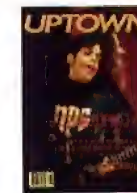
#19 (JULY 1995)

Our fourth special issue was devoted to Prince posters.



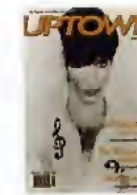
#20 (JULY 1995)

Prince had completed his next album, *The Gold Experience*, in 1994 and he campaigned to get Warner Bros. to release the album. We described the evolution of the album, which was finally released in September 1995. Another article was part two of the feature on deleted film footage from issue #14. The issue also included a comprehensive Sheila E. profile.



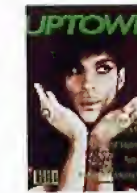
#21 (OCTOBER 1995)

UPTOWN entered its fifth year with issue #21, which was published just after the release of *The Gold Experience*. We examined the record in an album study. The European tour in the spring of 1995 was documented in a tour report. Mayte was travelling across Europe to promote her *Children Of The Sun* album at the time and she was interviewed for an article.



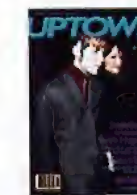
#22 (JANUARY 1996)

Issue #22 included a German discography, interviews with Dez Dickerson and Miko Weaver, and *This Is Not Music... This Is A Trip!*, which discussed Prince's musical journey from *For You* to *Sign O' The Times*.



#23 (APRIL 1996)

We reported on Prince's Japanese tour and Hawaiian concerts earlier in 1996 in two reports in issue #23. Another article described the *Love 4 One Another* TV film and Prince's appearance on the *VH1 Music And Fashion Awards*. *2night We Video* was a videography, describing and listing Prince's videos and films, and *Free The Music* was an updated listing of outtakes.



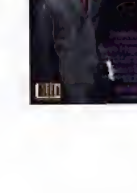
#24 (JULY 1996)

By the time of issue #24, Prince had left Warner Bros. after signing a termination agreement. The issue included a *Chaos And Disorder* album study, a *Controversy* tour report, and an article tracing the history of The Hookers and Vanity 6. The article *Listen 2 Me People: Eye Got A Story 2 Tell* dealt with the "wit, metaphors and imagery" of Prince. It was an excerpt from a book by C. Lough McInnis.



#25 (OCTOBER 1996)

Issue #25 was a special issue, containing a bootleg discography that listed all records that had been released since issue #15. This was our third and last discography of this kind.



#26 (OCTOBER 1996)

Published simultaneously with the special issue, issue #26 contained a 1999 era retrospective, including a 1999 album special and a 1999 tour report. The article *Free* was a commentary



on Prince's career, predicting that he would combine releases to his loyal fan base with major label releases to the mainstream audience (which turned out to be quite prophetic),

#27 (JANUARY 1997)

Emancipation had been released and Prince had just gone on the road with the *Love 4 One Another Charities* tour when we published issue #27. The issue included a feature on the new album that was comprised of three different mini-reviews. The *Flesh* project was the focus of another article. *Call People Magazine* and *Rolling Stone* was the first of a series of articles devoted to the interviews Prince gave from 1996 to 1998.

#28 (APRIL 1997)

Issue #28 contained a *Parade* tour report, a feature on Prince's US chart placings, and *Spiritual World*, which was an article about the spiritual aspects of Prince's life and work. The interview series continued with a second part.

#29 (JULY 1997)

At the time of issue #29, Prince was launching the *Jam Of The Year* tour, which took the place of the projected world tour in support of *Emancipation*. The issue included a *Parade* album study, a *Love 4 One Another Charities* tour report, and part three of the interview series.

#30 (OCTOBER 1997)

Our sixth special issue was a posterography, documenting the posters that had emerged since issue #19. The issue also included a postcardography. Shortly after issue #30 was published, we released *UPTOWN's* first book, *TURN IT UP*, which sold out within two years.

#31 (JANUARY 1998)

We kicked off 1998 with an issue focused almost entirely on Prince's recent activities, covering the *Jam Of The Year* tour and further interviews. Beginning with issue #31, *UPTOWN's* publication schedule was changed: the special issues ceased and the release dates became January, March, May, September, and November.

#32 (MARCH 1998)

Prince had wrapped up the *Jam Of The Year* tour when issue #32 hit the stands. The issue included part two of the *Jam Of The Year* tour report and articles on the shelved *Dream Factory* and *Crystal Ball* projects.

#33 (MAY 1998)

Issue #33 included an article that chronicled the evolution of the *Crystal Ball* and *Carnille* albums in great detail. Another article profiled Wendy and Lisa.

#34 (SEPTEMBER 1998)

An album study in issue #34 examined Prince's latest album, *Newpower Soul*, which was released under the NPG moniker although it was in all essentials a Prince solo album. The issue also contained a *Signi O' The Times* album special and part four of our series of articles chronicling Prince's interviews.

#35 (NOVEMBER 1998)

Prince's summer 1998 European tour was covered in a tour report in issue #35. Other articles in the issue were a discussion with Per Nilsen about his forthcoming book *DMSR* and an article titled *Desire, Screams of Passion and... Mutiny!*, which told the story of *The Family*.

#36 (JANUARY 1999)

Issue #36 took a closer look at Chaka Khan's career and examined her new album, *Come 2 My House*, which was produced by Prince. Prince's second European tour of 1998



was examined in another tour report. *Paint A Perfect Picture* described the comic books that have been published with Prince's cooperation. Meanwhile, our coverage of Prince's interviews continued with part six of *Call People Magazine* and *Rolling Stone*.

#37 (MARCH 1999)

The shit hit the fans shortly prior to the release of #37, when Prince filed a lawsuit against *UPTOWN* on 25 February 1999. Issues #37, 38, and 39 covered all the details of this "traumatic" story, which ended with a settlement on 28 July 1999. Issue #37 included an interview with Chris Moon and a discussion of the *Around The World In A Day* album cover art. Larry Graham was profiled and his album with Prince, *GC2000*, was reviewed. Prince's '90s music was the topic of *Baby, He's A Star*, while *The Rebels Turn Me On* chronicled *The Rebels* project.

#38 (MAY 1999)

Issue #38 included *You'll See What I'm All About*, an intimate portrait of Prince, which was an expanded version of a text intended for Per Nilsen's *DMSR* book. The first of a two-part interview with Owen Husney and a *Signi O' The Times* tour report were other articles in issue #38.

#39 (AUGUST 1999)

Issue #39 was published a month ahead of schedule. The issue described all the details of *UPTOWN's* settlement agreement with Prince. The issue also contained *Time Upon A Once*, which studied Prince's instinct for storytelling, and part two of the Owen Husney interview. *Baby, You're A Trip* chronicled the life and career of Jill Jones, while *Life Is Cruel Enough Without Cruel Words* concerned the stories behind "4 The Tears In Your Eyes" and "Hello."

#40 (NOVEMBER 1999)

We examined Prince's two latest albums, *Rave Un2 The Joy Fantastic* and *The Vault... Old Friends 4 Sale*, in two album studies. The "story behind" series continued with an inside look at the making of "Kiss." Per Nilsen's book *DMSR* was reviewed and the results of *UPTOWN's* 1999 survey were discussed elsewhere in the issue.

#41 (MARCH 2000)

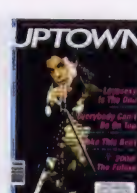
We kicked off the Y2K with issue #41, which launched our 9th year. The issue included an article that examined how Prince has used rap in his work. *Talk 2 Me* covered the interviews Prince gave in support of *Rave Un2 The Joy Fantastic*. *And Where Is The Batman?* was a *Batman* album special, while *Do Me, Baby* discussed other artists' cover versions of Prince songs. *UPTOWN's* second book, *DAYS OF WILD*, was published shortly after issue #41 was released.

#42 (MAY 2000)

Issue #42 contained a commentary on the *Rave Un2 The Joy Fantastic* project. At this point, Prince had given up on the album and was accusing Arista for failing to support it adequately. The *Lovesexy* album was spotlighted in an album study. Prince's commercial successes were examined in an article called *Everybody Can't Be On Top*. The issue also included part one of an interview with Bobby Z. Rivkin.

#43 (SEPTEMBER 2000)

By the time issue #43 was published, Prince had changed his name back to Prince after nearly seven years as $\frac{\pi}{4}$. The issue was originally scheduled for July 2000, but it was postponed until September and was published simultaneously with #44. The issue included an updated survey of outtakes, part two of the Bobby Z. Rivkin interview, and a profile of Sly and the Family Stone. *2night We Video*, mean-



while, was an article about Prince's videos and films that updated a feature from issue #23.

#44 (SEPTEMBER 2000)

Whereas issue #43 focused on Prince's past, issue #44 contained articles on Prince's current activities: an extensive feature about the "Prince: A Celebration" event, a commentary on his recent name change, and thoughts on the projected *Crystal Ball Volume II* set. *The Lost Is Found* provided new facts and information that had been unearthed since *DAYS OF WILD* was published in April 2000.

#45 (NOVEMBER 2000)

We examined the *Graffiti Bridge* project in a feature that included an album study and an article tracing the evolution of the film. Prince's *Madhouse* project was the subject of another article, while the "story behind" series continued with a look at Prince's involvement in Kate Bush's "Why Should I Love You?" *I Ain't Like The Rest* was a look at Prince from three different viewpoints: Prince the songwriter, musician, and musical pioneer.

#46 (JANUARY 2001)

Issue #46 contained a *Hit N Run* 2000 tour report. *Got 2 Party!* was the first article in a series highlighting classic Prince shows of the past. The first article was about Prince's Los Angeles debut, at the Roxy Theater, 28 November 1979. *Playtime* examined songs written by Prince that he has performed live but never released on record. The issue also included a detailed account of the original story of *Graffiti Bridge* (from September 1987), which was very different from the eventual script and movie.

#47 (MARCH 2001)

Issue #47 included an interview with David Rivkin, a comprehensive "interviewography," listing all the Prince interviews that have been documented to exist, and *Power Fantastic*, which was a look at artists who have been influenced by Prince. *Looking 4 A Site* concerned Prince's Internet activities and *Purple Stardust* compared two classic albums: Prince's *Purple Rain* to David Bowie's *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*.

#48 (MAY 2001)

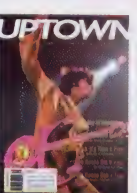
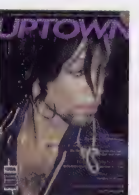
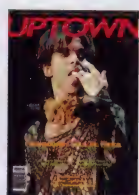
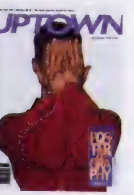
Issue #48 contained a *Hit N Run* 2001 tour report, a *Diamonds And Pearls* album special, part two of the David Rivkin interview, an interview with Sue Ann Carwell, and a continuation of *The Lost Is Found*. An article in the "story behind" series described how "Around The World In A Day" came to be, while *All The Ladies Call Me Electric Man* concerned how Prince has used women as his messengers.

#49 (SEPTEMBER 2001)

Prince's forthcoming album, *The Rainbow Children*, was previewed in an article and the unreleased *High* album from 2000 was the subject of another feature. The first eight months of the NPG Music Club were discussed in an article titled *Freaks Gonna Bob 2 This*. Elsewhere in issue #49 were articles about the "Prince: A Celebration" 2001 event and the *A Celebration* tour.

#50 (NOVEMBER 2001)

Our 50th issue was published 10 years after the premiere issue. *My Name Is Prince* was an updated and revised discography of US promotional releases, first published in issue #7 (January 1993). *The Work, Part 1* was a detailed "NPGMography," giving details of all "audio shows" and individual tracks released by the NPG Music Club since its launch in February 2001. *Our Clothes, Our Hair, We Don't Care* was a discussion of Prince's demise as a controversial rebel. And, of course, *Everybody's Goin' Uptown* celebrated *UPTOWN's* 10 years and 50 issues.



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USA / CANADA

The annual subscription to **UPTOWN** (5 issues) costs U.S. \$50.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional **UPTOWN** issues (or back issues), the price per issue is U.S. \$10.

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UPTOWN USA, P.O. Box 43, Cuyahoga Falls, OH 44222, USA.

Note: no checks will be accepted!

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UPTOWN #1, #2, #3, #4, #5, #6, #7, #8, #9, #10, #13, #14 and #15 are sold out.

www.uptown.se/ordering



UPTOWN is published with five issues a year. Each issue is 28 pages, DIN A4-size (210x297 mm), printed on high-quality paper with full-colour cover.

ISSN 1403-1612

DAYS OF WILD

DAYS OF WILD is a detailed chronology of Prince, chronicling all the important events in his life and career, until January 1st 2000. It takes the format of a year-by-year diary, chronicling record releases, recording sessions, concerts, TV appearances, interviews, etc. The book is fully updated to include all minor and major events until 2000.

With the book comes a CD-ROM, which contains: • The book's appendix. • 22 issues of the **UPTOWN** magazine, 1991–1996: #1 to #25 minus the three bootleg issues. • 10 more recent articles from **UPTOWN**. • 50 memorabilia and collectors' items.

The accompanying Adobe Acrobat reader programme enables the reader to view and print all the pages on the CD-ROM – around 700 pages all in all! Adobe Acrobat Reader 4.0 for Mac (PPC), Wings, Win98, WinNT, and Win2000 and Adobe Acrobat Reader 3.1 for Mac (68k) and Win 3.1.

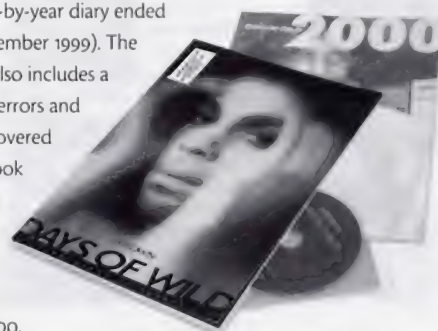
DAYS OF WILD is A4-sized, 120 pages, with a full-colour cover. It features many previously unseen photographs and unique memorabilia.

ISSN 1403-1612

The price of **DAYS OF WILD** is equivalent to the cost of an annual subscription to **UPTOWN**:

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All copies ordered directly from **UPTOWN** will be accompanied by **DAYS OF WILD 2000** – an eight-page supplement to **DAYS OF WILD**, containing an update – a chronology of the year 2000 (the book's year-by-year diary ended on 31 December 1999). The supplement also includes a list of errors and mistakes discovered since the book was published by **UPTOWN** in April 2000.



TURN IT UP 2.0

THE COMPLETE GUIDE TO PRINCE RECORDINGS AND PERFORMANCES

TURN IT UP 2.0 is a fully updated and thoroughly revised version of **TURN IT UP**, which was published by **UPTOWN** in 1997 (and sold out since 1998). **TURN IT UP 2.0** documents Prince's recordings and performances in meticulous detail, discussing both his officially released music and unofficial recordings circulating amongst a vast international network of collectors: unreleased songs, concert and rehearsal tapes, TV and radio appearances. Bootleg records are not discussed, however, since **UPTOWN** entered into an agreement with Prince's organisation in 1999 to avoid the documentation of these types of illegal records.



While **TURN IT UP** was originally an 80-page book, **TURN IT UP 2.0** is a considerably expanded 160-page book with many new features, including an exhaustive **DATA BANK** chapter that catalogues all Prince's recording sessions, released and unreleased songs, tours, concerts, TV and radio appearances, and press conferences. **DATA BANK's** A-Z of released songs lists nearly 700 original Prince compositions and approximately 300 remixes and alternate versions. Meanwhile, more than 450 songs are analysed and assessed in the most complete survey of Prince's unreleased music yet published. Band members, recording engineers, and close associates offer insights into many of the recordings. The **DATA BANK** section on concerts chronicles all tours Prince has undertaken, providing details about the itineraries, set lists, opening acts, band line-ups, and show descriptions. One-off concerts, aftershow performances, and Prince's occasional guest appearances with other artists are also covered.

Prince's following is known for its devotion to collecting all items relating to his music. Five chapters deal with all the collectibles that exist in the trading network of Prince fans. **GROOVES AND GROOVES** examines all unreleased songs and albums in circulation amongst fans and collectors, while **A BEAUTIFUL NIGHT** offers details of audio and video recordings of Prince concerts and soundchecks, complete with quality gradings and estimates of tape durations. Rehearsals existing on audio/video tape are dissected in **LET'S WORK**, providing detailed track listings and comments on all the rehearsal sessions. Prince's TV and radio appearances are listed in **TURN ME ON**, which also includes information about unaired TV footage and unreleased footage from Prince's video/film projects. **IN A WORD OR 2** documents all books written about Prince and all the media interviews he has given.

TURN IT UP 2.0 is the most authoritative and comprehensive reference guide to Prince's music ever assembled. The book is indispensable for collectors and anyone with more than a passing interest in one of popular music's most talented, prolific, and influential artists. Every detail of his amazing career is here: every song released and unreleased, every concert played, every aftershow performed, and every TV and radio appearance made – **TURN IT UP 2.0** is the definitive encyclopaedia to the music of Prince.

TURN IT UP 2.0 is produced by the **UPTOWN** team. **UPTOWN** is an independent magazine run by Prince enthusiasts since 1991. The magazine is in no way affiliated with, authorized by, or connected to Prince, Paisley Park Enterprises, or NPG Records. The contents and opinions expressed by **UPTOWN** have not been approved for publication by Prince or anyone in his employ. The magazine is produced by fans for fans, and is independent and uncensored. **TURN IT UP 2.0** carries a prominent disclaimer that states that it is not endorsed, sponsored, authorized by or affiliated with Prince, Paisley Park Enterprises or NPG Records.

TURN IT UP 2.0 is A4-sized, 160 pages. It features many previously unseen photographs.

ISSN 1403-1612

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Switzerland: 80 CHF, Sweden – 300 SEK, Norway – 300 NOK,
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All copies ordered directly from **UPTOWN** will be accompanied by **DAYS OF WILD 2000** – an eight-page supplement to **DAYS OF WILD**, containing an update – a chronology of the year 2000 (the book's year-by-year diary ended on 31 December 1999). The supplement also includes a list of errors and mistakes discovered since the book was published by **UPTOWN** in April 2000.



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- ✓ 10 back issues of your choice

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The *UPTOWN* magazine is produced by a team of dedicated fans and collectors. The author of the acclaimed *Prince: A Documentary*, *DanceMusicSexRomance* and *DAYS OF WILD*, Per Nilsen, is one of the staff members. Many of the leading "Princeologists" all over the world contribute to the magazine, making it the definitive, authoritative guide to Prince.

UPTOWN is not an authorized fan club, supported by Paisley Park and NPG Records. But *UPTOWN* is indispensable if you want more than just the "official" news, and if you're looking for a magazine that treats its subject in a serious, journalistic manner.

Since its inception in 1991, *UPTOWN* has established a name for itself as the leading authority on Prince. Investigative and well-researched, *UPTOWN* covers more ground and digs deeper than any other magazine, newsletter, or website on Prince. Besides the in-depth articles, *UPTOWN* readers are regularly updated on all the latest news.

Is Prince

when different from the commercial release. It is also interesting to note that 7-inch singles from *For You* to 1999 contain both stereo and mono versions of the same song on them, with successive releases containing just the stereo version.

Compact discs can be identified either by the "Promotion Only – Not For Sale" message on the disc or by the special back inlay title card (however, it should be mentioned here that not all CDs were released with the inlay card). For the same reason as stated above, promo CDs will only be discussed in the text when noteworthy.

A word about value is in order. As Prince's popularity has waned in recent years, so has the value of many of the promotional items discussed in the text below. Many of the early 12-inch singles peaked in value in the early to mid-1990s; it is not uncommon to find the 12-inch singles with custom sleeves in the \$20-\$45 range now, when they were previously in the \$40-\$80 range earlier. The compact discs can usually be found for \$10–15 (each), while promo 7-inch singles are among the cheapest finds in the collector's marketplace, with many of them being found for less than \$5 apiece in some cases. These values are general in nature as there are still several items that, due to limited pressing quantity or desirability, are difficult to find for less than several hundred dollars. These will be highlighted and discussed below.

Lastly, promotional compilation releases featuring one or two Prince tracks along with other artists (such as *Yuletide*, which features "Another Lonely Christmas") have been omitted from both the discography and accompanying text. There are numerous variations of these releases – enough to warrant a separate study all their own.

The early years: *For You* to *Controversy*

The first single released from 1978's *For You* was, of course, "Soft and Wet." The single also served as Prince's first-ever promotional release, and was initially available only as a 7-inch single [WBS 869]. This was followed by "Just As Long As We Are Together," which was also only available as a 7-inch [WBS 8713] and was then later coupled with "Soft and Wet" on Prince's first promo 12-inch [PRO-

A-741].

Billed as "Disco Mixes," both 12-inch versions are pitched down somewhat. This was probably to make them more "danceable." It is also the only 12-inch to have the old style "jungle" Warner Bros. label. Expect to pay in the neighbourhood of \$100 for this release.

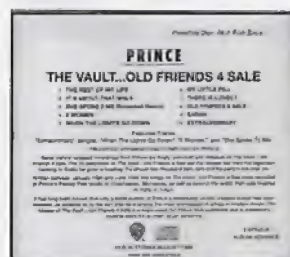
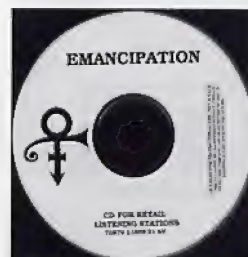
The first glimmer of Prince's future success came with the release of "I Wanna Be Your Lover," the lead single from *Prince*. The 12-inch [PRO-A-832] held both the album (5:47) and the edit versions. The sleeve also featured a black and white sticker in the upper right hand corner to help the radio programmer identify the record.

Although it didn't repeat the result of its smash-hit predecessor, "I Wanna Be Your Lover" was followed by "Why You Wanna Treat Me So Bad?" The 12-inch promo [PRO-A-848] was the first to feature a different track on its B-side ("Bambi"), while the sleeve also had a promo sticker with the words "Special Radio Sampler" imprinted on it for identification purposes.

To hopefully keep interest in Prince and to promote the third and final single, "Still Waiting" Warner Bros. issued a special three-track 12-inch sampler [PRO-A-870]. This featured "Still Waiting" along with "Why You Wanna Treat Me So Bad?" and "Sexy Dancer."

The 7-inch promo of the debut single from 1980's *Dirty Mind* "Uptown" [WBS 49559], is still today one of the more interesting releases of its type. Despite containing the "Promotion Only – Not For Sale" message, all promo 7-inch's can be identified by the pink lettering of the word "Uptown" on the picture sleeve ("Uptown" is printed in red on most copies of the US commercial 7-inch release, although some can be found with the pink lettering). It is not known for certain if this was a conscious decision on behalf of the record company, or if a problem resulted in the printing process. The 12-inch promo [PRO-A-904] contains both the 4:09 (edit) and 5:29 (long version) in a grey Warner Bros. logo cover, which was standard with all *Dirty Mind*-era releases. The 12-inch [PRO-A-929] release of the title track featured both the album (4:19) and edit (3:54) versions of "Dirty Mind."

With the lewd subject matter and lyrics that were brought forth by the release of *Dirty Mind*, a problem was quickly created



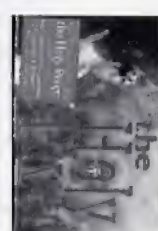
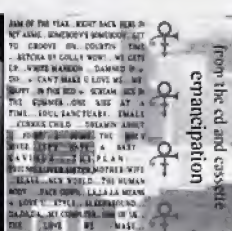
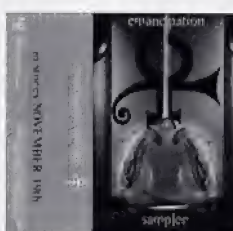
COMPACT DISC ALBUMS

1988	25720-2-DJ	<i>Lovesexy</i> Banded for radio airplay in regular stock sleeve with sticker. CD itself has no promotional markings.
1990	27493-2-DJ	<i>Graffiti Bridge</i> Picture disc in regular "stock" sleeve.
1991	25379-2-DJ	<i>Diamonds And Pearls</i> Picture disc in regular "stock" sleeve.
1992	45037-2-DJ	Picture disc in gold box (sleeve same as the "Limited Edition" stock copies).
1996	70876 11658 21A	<i>Emancipation</i> Sampler, CD issued for retail store listening stations (features snippets of each song).
1999	2-47522-A	<i>The Vault... Old Friends 4 Sale</i> Custom back, album advance issue release.
1999	ARPCD-3754	<i>Selections From Rave Un2 The Joy Fantastic In Stores 11/9</i> Features "The Greatest Romance Ever Sold" [Radio Edit] / "Man 'O' War" / "So Far, So Pleased" / "Hot Wit U" / "Baby Knows" / "The Greatest Romance Ever Sold" [Album version]

Notes: "Custom sleeve" indicates a title or picture cover (most releases also contain a custom back). "Custom back" indicates a backing insert, usually containing a track listing and timing(s). Track times are only stated if they are printed on the disc or on the packaging. Promotional copies exist for most album releases. These are usually either gold-stamped or hole-punched. They have not been included here because they are identical to the normal stock releases.

CASSETTES

1995	PRO-C-7594	"Eye Hate U" [Edit] / "Eye Hate U" [Album version] / "Eye Hate U" [Edit] Custom Sleeve
1995	None	"P. Control" [House Mix – 5:48] / "P. Control" [Club Mix – 6:00]
1996	PRO-C-8287	"Dinner With Dolores" [Album version – 2:46] Recycled paper sleeve with custom stickers
1996	None	<i>Emancipation</i> Custom sleeve, album sampler release
1996	None	"Slave" / "New World" Paisley Park in-house single in custom sleeve, cassette was originally wrapped in a photocopied sheet with greetings from the NPG
1997	4PRO-11690	"The Holy River" [Edit – 4:00] / "Welcome 2 The Dawn" [Acoustic Version – 3:17] Borders Books and Music giveaway in stickered custom sleeve



for the promotional staff of Warner Bros. – they had to promote an album that, for the most part, could not be played on the radio. The first step was the release of a one-sided three track 12-inch [PRO-A-915] that held the album versions of “Head,” “Sister,” and “Partyup.” This was followed by another three-track 12-inch [PRO-A-915] that contained “When You Were Mine,” “Gotta Broken Heart Again,” and “Uptown.” Due to the lyrics, the former was probably sent to dance clubs only while the latter was certainly aimed towards radio.

Still trying to build radio airplay of the album, Warners released an ambitious five track 12-inch sampler [PRO-A-937] that contained the following songs: “Gotta Stop (Messin’ About),” “Partyup” (edit), “Head,” “When You Were Mine,” and “Uptown.” Until the release of the “Let’s Work” commercial 12-inch single in 1981, this promo compilation was the only place that “Gotta Stop (Messin’ About)” was available in the US.

The *Controversy*-era of 1981–82 ushered in the use of title covers on promotional releases. The first single’s 12-inch [PRO-A-980] was issued in a black sleeve with white *Controversy*-style writing and the 3:39 (edit) and 7:18 (album) versions of the title track. Following “Controversy” was “Do Me, Baby” [PRO-A-1035]. The single was housed in a white sleeve with large, bold lettering and contained an edited version of the song. It was backed with the LP track “Private Joy.”

Contrary to rumour, no 7-inch promo was ever issued for “Do Me, Baby.” The final single, “Let’s Work,” was issued in the same type of sleeve as the preceding release. This 12-inch [PRO-A-1004] featured an 8:02 “Dance Remix,” which is also available on the US commercial release.

Superstardom: 1999 to Sign O’ The Times

No less than five 12-inch inch singles were released in title covers to promote 1999 during the 1982–83 time period. This includes two three-track samplers that, together with the other issues, combined to make the album Prince’s biggest radio success so far, eventually selling in excess of 6 million copies in the US alone. The title track was the first single released from 1999. As a promo, it was initially available on a 12-inch [PRO-A-1070] that contained the album version on both sides, and later on a three-track sampler [PRO-A-2042] along with “Free” and “Automatic.” The second sampler [PRO-A-1082] featured “Let’s Pretend We’re Married,” “D.M.S.R.,” and “Automatic.”

The instantly recognizable follow-up to “1999,” “Little Red Cor-

vette,” became Prince’s first major crossover hit. Both the 12-inch and 7-inch promos are desirable because they contain the “12-inch Remix” of the song, the only place in the US that this version was available. The 12-inch [PRO-A-2001] contains the full-length version, while the 7-inch [7-29746] featured an edit (4:32) versus the remix.

The 12-inch for “Delirious” [PRO-A-2080] contained both the album (3:56) and edit (2:35) versions of the track, while the 7-inch [7-29538] that held an edit version.

The biggest chart hit of 1984 was “When Doves Cry,” the advance single from Prince’s crowning achievement *Purple Rain*. The 12-inch promo vinyl issues of “When Doves Cry” are very interesting. The 7-inch [7-29216] was pressed on purple vinyl while the 12-inch [PRO-A-2139] came in a special purple title-cover with *Purple Rain* writing. Both releases feature the edit (3:49) and album (5:52) versions of the song.

Purple Rain, the album, was released commercially in the US on June 25. A promo-only gold-stamped album [1-25110] came on purple vinyl and included a fold out poster. No US commercial copies of the album were pressed on coloured vinyl.

“Let’s Go Crazy” was the next single taken from the album. The release generated two different 12-inch promos. The first [PRO-A-2173] contained the album (4:40) and edit (3:46) versions of the song, while the second [PRO-A-2182] held the “Special Dance Mix” (4:40) and edit (3:46) versions of the song. The 12-inch cut (as on the US commercial 12-inches) and the album version were both available on purple vinyl.

The third release, “Purple Rain” [PRO-A-2192], was issued on both a purple title cover and on purple vinyl. Just like all commercial US 7-inches of the track, the promo 7-inch [7-29174] came on purple vinyl as well. The final two 12-inch releases came in special lavender-colour title covers: “I Would Die 4 U” [PRO-A-2233] and “Take Me With U” [PRO-A-2263]. These contained the album version of each song.

While not true Prince releases per se, *Minneapolis Genius* and *Historic 1977 Recordings* was released in early 1985 to capitalize on the success of *Purple Rain*. This release on the Hot Pink Label contains tracks performed and recorded by 94 East, a local Minneapolis group fronted by Pepé Willie and featuring Prince and the New Power Generation as session musicians and vocalists. Two singles were released: “Just Another Sucker” [HPN-3223] and “If You Feel Like Dancin’” [HPN-3226]. Each features several remixes of the track.

All three of the issues from *Around The World In A Day* are notable more for their title covers than what is actually contained

7-INCH SINGLES

1978	WBS 8619	“Soft And Wet” [3:01] / “Soft And Wet” [3:01] (Stereo/Mono)
1978	WBS 8713	“Just As Long As We’re Together” [edit – 3:25] / “Just As Long As We’re Together” [edit – 3:25] (Stereo/Mono)
1979	WBS 46050	“I Wanna Be Your Lover” [2:57] / “I Wanna Be Your Lover” [2:57] (Stereo/Mono)
1979	WBS 49178	“Why You Wanna Treat Me So Bad?” [3:49] / “Why You Wanna Treat Me So Bad?” [3:49] (Stereo/Mono)
1979	WBS 49226	“Still Waiting” [edit – 3:48] / “Still Waiting” [edit – 3:48] (Stereo/Mono)
1980	WBS 49559	“Uptown” [Short Version – 4:09] / “Uptown” [Short Version – 4:09] (Stereo/Mono) Pink lettering on picture sleeve.
1980	WBS 49638	“Dirty Mind” [edit – 3:54] / “Dirty Mind” [edit – 3:54] (Stereo/Mono)
1981	WBS 49808	“Controversy” [3:39] / “Controversy” [3:39] (Stereo/Mono)
1981	WBS 50002	“Let’s Work” [edit – 2:56] / “Let’s Work” [edit – 2:56] (Stereo/Mono)
1982	7-29746	“Little Red Corvette” [edit – 3:08] / “Little Red Corvette” [Dance Remix – 4:32]
1982	7-29896	“1999” [edit – 3:35] / “1999” [edit – 3:35] (Stereo/Mono)
1982	7-29503	“Delirious” [3:56] / “Delirious” [3:56] (Stereo/Mono)
1983	7-29548	“Let’s Pretend We’re Married” [edit – 3:40] / “Let’s Pretend We’re Married” [edit – 3:40] (Stereo/Mono)
1984	7-29286	“When Doves Cry” [3:49] / “When Doves Cry” [5:52] <i>Purple vinyl.</i>
1984	7-29286	“When Doves Cry” [3:49] / “When Doves Cry” [5:52] <i>Black vinyl.</i>
1984	7-29216	“Let’s Go Crazy” [edit – 3:46] / “Let’s Go Crazy” [edit – 3:46]
1984	7-29174	“Purple Rain” [edit – 4:02] / “Purple Rain” [edit – 4:02] <i>Purple Vinyl.</i>
1984	7-29121	“I Would Die 4 U” [2:57] / “I Would Die 4 U” [2:57]
1984	7-29079	“Take Me With U” [3:52] / “Take Me With U” [3:52]
1985	7-28972	“Raspberry Beret” [3:31] / “Raspberry Beret” [3:31]

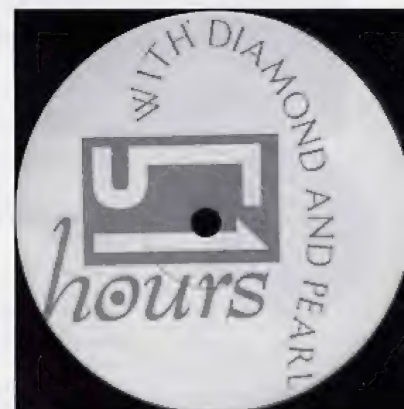
1985	7-28998	“Pop Life” [3:42] / “Pop Life” [3:42]
1985	7-28999	“America” [3:40] / “America” [3:40]
1986	7-28751	“Kiss” [3:46] / “Kiss” [3:46]
1986	7-28711	“Mountains” [3:58] / “Mountains” [3:58]
1986	7-28620	“Anotherloverholenyohead” [3:58] / “Anotherloverholenyohead” [3:58]
1986	7-28620	“Girls And Boys” [3:27] / “Anotherloverholenyohead” [fade – 3:23]
1987	7-28399	“Sign O’ The Times” [edit – 3:44] / “Sign O’ The Times” [edit – 3:44]
1987	7-28334	“If I Was Your Girlfriend” [edit – 3:46] / “If I Was Your Girlfriend” [edit – 3:46]
1987	7-28289	“U Got The Look” [3:58] / “U Got The Look” [3:58]
1987	7-28288	“I Could Never Take The Place Of Your Man” [fade – 3:39] / “I Could Never Take The Place Of Your Man” [fade – 3:39]
1987	PRO-S-2939	“Hot Thing” [edit – 3:40] / “Hot Thing” [edit – 3:40]
1988	7-27900	“Alphabet St.” [edit – 2:25] / “Alphabet St.” [cont – 3:14]
1988	7-27806	“Glam Slam” [edit – 3:28] / “Glam Slam” [edit – 3:28]
1988	PRO-S-3211	“Glam Slam” [Remix/Edit – 4:22] / “Glam Slam” [Remix/Edit – 4:22]
1988	7-27745	“I Wish U Heaven” [LP version – 2:43] / “I Wish U Heaven” [LP version – 2:43]
1988	PRO-S-3371	“I Wish U Heaven” [Radio Edit of Remix – 4:25] / “I Wish U Heaven” [Single Edit of Remix – 5:45]
1989	7-22924	“Batdance” [edit – 4:06] / “Batdance” [edit – 4:06]
1989	7-22814	“Partyman” [LP version – 3:11] / “Partyman” [LP version – 3:11]
1989	7-22757	“The Arms of Orion” [edit – 3:40] / “The Arms of Orion” [edit – 3:40]
1989	7-22824	“Scandalous” [edit – 4:12] / “Scandalous” [edit – 4:12]

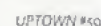
Note: Many of the 7-inch releases can be found with or without picture sleeves.

Though it never received an official commercial release, there were both 12-inch [PRO-A-2927] and 7-inch [PRO-S-2939] promotional versions of "Hot Thing." The song, which was the B-side to "I Could Never Find The Place Of Your Man," entered the R&B chart in the US independently in late 1987. Paisley Park/Warner Bros. recognized this and quickly issued these to give the song a little added boost. Both versions are increasingly difficult to find.

The CDs for the second and fourth singles, "Partyman" and "Delays," respectively, are collectible for their silver discs. The

"Diamonds And Pearls" and "Insatiable" were the next singles and the duo received an almost simultaneous release to both pop and R&B series, respectively. The "Diamonds And Pearls" is back





[PRO-A-5148] contained both the edit and LP version of the album's title track. The 12-inch [PRO-A-5141] for "Insatiable," meanwhile, is of particular interest to collectors as it did not receive a commercial maxi-single release and it features a unique picture sleeve (it was also never released as a single in Europe and Japan).

"Money Don't Matter 2 Night" ended up being the last single taken from *Diamonds And Pearls*. Taking a cue from the "Insatiable" issue, the 12-inch for "Money Don't Matter 2 Night" [PRO-A-5298] was also released in a full-colour picture sleeve.

Lastly, as a side note to the *Diamonds And Pearls* releases is the existence of a promo CD [PRO-CD-5301] for "Willing And Able." The song was never officially released as a single. It was reported that up until a week before its radio release, Prince was still trying to decide whether to release "Money Don't Matter 2 Night" or "Willing And Able." Initially Prince chose "Willing And Able," but he later changed his mind. In fact, the cover photo of "Money Don't Matter 2 Night" was the original picture for the "Willing And Able" sleeve. It is likely that promotional copies were printed up for both songs, and copies of "Willing And Able" leaked out. It could also be possible that Prince was considering releasing a sixth single from the album. Regardless, it is pretty easy to find in collector's circles.

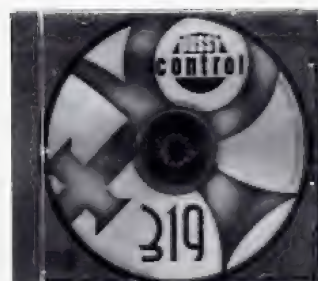
Another item of interest from 1992 was the one-off, in-house 12-inch promo single for the song "51 Hours" [no catalogue number given]. This track, featuring Diamond and Pearl, was premiered on a couple of European radio stations while Prince was on the *Diamonds And Pearls* tour. The song is only available on this release, a few of which leaked to the public and command up to \$350 in the collector's circles.

One of Prince's oddest releases to date was "Sexy MF," the first

single from $\frac{\text{♂}}{\text{♀}}$ (it was referred to as *Androgynous* in some of Warner Bros.' early press information). The single was released to radio on June 7, in a similar fashion to the previous year's "Gett Off" 12-inch. Paisley Park produced very limited special promo-only kits that contained a yellow-vinyl promo 12-inch with custom labels [no catalogue number given], Aunt Esther mask (from television's *Sanford & Son* fame), and a black and gold greeting card embossed with the new love/sex symbol and a signed message from Prince (via an autopen) – "2 all U sexy motherfuckers, keep on shakin' that ass" (housed in an envelope with a small "Sexy MF" sticker). Some copies also came with a copy of the "Sexy MF" video. Even mailing envelopes that the kits were sent in are collectible, as they contain several brown promo "Sexy MF" stickers. The kits became an instant hit with collectors, in fact, the yellow-vinyl 12-inch was advertised in magazines for up to \$200 alone. Several years later these 12-inch were sold pretty cheaply through Prince's 1-800-NEW-FUNK telephone line.

A few weeks later, Warner Bros. issued a regular black-vinyl promo 12-inch [PRO-A-5570] that contained the standard album version (5:25) of the track. This release features a purple "Sexy MF" sticker on the cover. Until the release of the "clean" $\frac{\text{♂}}{\text{♀}}$ album (which featured a more radio-friendly version of the track), most radio programmers had to edit the song themselves to make the song suitable for airplay.

"My Name Is Prince" was chosen as the second single from the $\frac{\text{♂}}{\text{♀}}$ album, and the promo 12-inch [PRO-5770] came housed in a full-colour picture sleeve. A separate 12-inch [0-40700] was released to clubs and features the "12-inch Club Mix," "House Mix," "Original Mix Edit," "Hard Core 12-inch Mix," and the "12-inch

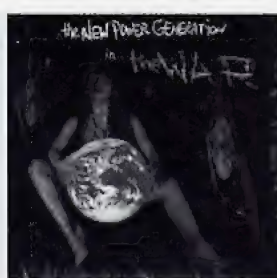


COMPACT DISC SINGLES

1987	PRO-CD-2747	"If I Was Your Girlfriend" [edit – 3:46] Custom stickered jewel-case
1988	PRO-CD-3079	"Alphabet St." [part 1 – 2:25] / "Alphabet St." [5:38] / "Alphabet St." [5:38] / "Alphabet St." [This Is Not Music, This Is A Trip – 7:48] Custom stickered jewel-case
1988	PRO-CD-3181	"Glam Slam" [edit – 3:28] / "Glam Slam" [4:40]
1988	PRO-CD-3242	"I Wish U Heaven" [2:43]
1989	PRO-CD-3579	"Bardance" [6:13] / "Bardance" [edit – 4:07] Custom sleeve.
1989	PRO-CD-3597	"The Future" Pressed, but never officially released – only around 5 copies believed to exist.
1989	PRO-CD-3705	"Partyman" [3:11] Yellow bat picture disc with custom back.
1989	PRO-CD-3704	"Scandalous" [edit – 4:12] / "Scandalous" [6:15] Red bat picture disc with custom back.
1989	PRO-CD-3787	"The Arms Of Orion" [edit – 3:40] / "The Arms Of Orion" [5:03] Custom back.
1990	PRO-CD-4345	"Thieves In The Temple" [3:20] Custom back.
1990	PRO-CD-4515	"New Power Generation" [3:39] / "New Power Generation" [Part II – 2:57] Custom back.
1990	PRO-CD-4578	"New Power Generation" [Funky Weapon Remix – 5:01] Custom back.
1991	PRO-CD-4977	"Gett Off" [Single Remix] / "Gett Off" [Urge Single Edit] / "Gett Off" [Thrust Single Edit] / "Gett Off" [Purple Pump Mix] / "Gett Off" [Urge Mix] / "Gett Off" [Thrust Mix] Custom back.
1991	PRO-CD-4985	"Cream" [4:12] Custom back.
1991	PRO-CD-5141	"Insatiable" [edit – 4:01] / "Insatiable" [6:37] Custom back.
1991	PRO-CD-5148	"Diamonds And Pearls" [edit – 4:20] / "Diamonds And Pearls" [4:45] Custom back.
1991	PRO-CD-5298	"Money Don't Matter 2 Night" [edit – 4:12] / "Money Don't Matter 2 Night" [4:47] Custom back.
1991	PRO-CD-5301	"Willing And Able" [edit – 4:15] / "Willing And Able" [4:59]
1992	PRO-CD-5770	"My Name Is Prince" [edit – 4:05] / "My Name Is Prince" [6:36] Custom back.
1992	PRO-CD-5581	"7" [Album Edit – 4:23] / "7" [After 6 Edit – 4:20] / "7" [Album version – 5:09] / "7" [Acoustic Version – 3:54] Custom back.
1992	PRO-CD-5981	"7" [Acoustic Version – 3:54]
1993	PRO-CD-5985	"The Morning Papers" [Album version – 3:57] Custom back.
1993	PRO-CD-5890	"Damn U" [Album version – 4:01] Custom back.
1993	PRO-CD-5992	"Peach" [3:48] Custom back.
1993	PRO-CD-5993	"Pink Cashmere" [Vocal Version – 3:56] / "Pink Cashmere" [Guitar Version – 3:58] / "Pink Cashmere" [Album version – 6:12] Custom back.
1993	PRO-CD-5994	"Nothing Compares 2 U" [Edit – 4:17] / "Nothing Compares 2 U" [Album version – 4:58] Custom back.
1994	CDPRO 71006	"Love Sign" / "2gether" Featuring $\frac{\text{♂}}{\text{♀}}$, Nona Gaye, and The NPG
1994	PRO-CD-7000	"Letitgo" [Edit – 4:15] / "Letitgo" [Album version – 5:33] Custom stickered and custom back jewel-case.
1994	PRO-CD-7204-R	"Letitgo" [Caviar Radio Edit Short Version – 3:55] / "Letitgo" [Caviar Radio Edit – 4:59] Custom back.

1994	PRO-CD-7241-R	"Space" [Universal Love Radio Remix Edit (w/o Rap) – 3:57] / "Space" [Acoustic Radio Remix Edit – 3:43] / "Space" [Universal Love Radio Remix Edit (With Rap) – 3:57] / "Space" [Funky Stuff Remix – 5:42] / "Space" [Album version – 4:28] Custom back.
1994	SPRO-72516	<i>The Beautiful Experience</i> : "Beautiful" [5:55] / "Staxowax" [5:14] / "Mustang Mix" [6:19] / "Flutesramental" [3:35] / "Sexy Staxophone And Guitar" [3:54] / "Mustang Instrumental" [3:23] / "The Most Beautiful Girl In The World" [4:37] No sleeve.
1995	PRO-CD-7481-R	"The Purple Medley" [Edit – 3:34] / "The Purple Medley" [11:03] Custom back.
1995	PRO-CD-7594	"Eye Hate U" [Edit – 4:27] / "Eye Hate U" [Album – 5:58] Custom back.
1995	PRO-CD-7793-R	"Eye Hate U" [Edit No Guitar Ending – 3:48] / "Eye Hate U" [Edit – 4:27] / "Eye Hate U" [Album – 6:08] Custom back.
1995	PRO-CD-7941-R	"Gold" [Radio Edit w/ Guitar Solo – 4:22] / "Gold" [Alternate Radio Mix with Guitar Solo – 4:36] / "Gold" [Radio Edit without Guitar Solo – 4:43] / "Gold" [Album version – 7:23] / "Rock And Roll Is Alive! (And It Lives In Minneapolis)" [4:34] Custom back.
1995	None	"Pussy Control" / "319" Withdrawn Paisley Park in-house picture disc.
1996	PRO-CD-8287	"Dinner With Dolores" [Album version – 2:46] Custom back.
1996	DPRO-11657	"Betcha By Golly Wow!" Picture CD in custom sleeve.
1996	DPRO-11662	"Somebody's Somebody" [LP version – 4:44] / "Somebody's Somebody" [Radio Edit – 4:30] Identical front insert as 'The Holy River' DPRO-11664; custom back.
1996	DPRO-11664	"The Holy River" [LP version – 6:55] / "The Holy River" [Radio Edit – 4:00] Custom sleeve.
1996	DPRO-11672	"Somebody's Somebody" [Livestudio Mix – 3:47] / "Somebody's Somebody" [Ultrafantasy Edit – 3:45] / "On Sale Now" [1:48] Identical front insert as 'The Holy River' DPRO-11664. Custom back.
1997	DPRO-11698	"Face Down" [Album version – 3:16] / "Face Down" [X-tended Rap Money Mix – 4:56] / "Face Down" [Instrumental Money Mix – 3:58] Identical front insert as 'The Holy River' DPRO-11664. Custom back.
1997	DPRO-11699	"Eye Can't Make You Love Me" [Radio Version – 3:54] Identical front insert as 'The Holy River' DPRO-11664; custom back.
1999	PRO-CD-9333-R	"Extraordinary" [2:28]
1999	PRO-CD-9419	"1999" [Album version – 6:22] / "1999" [Edit – 3:35] Custom sleeve.
1999	ARPCD-3746	"The Greatest Romance Ever Sold" [Radio Edit 4:26] / "Call Out Research Hook" [1:10] Custom digi-pack sleeve.
1999	ARPCD-3775	"The Greatest Romance Ever Sold" / "The Greatest Romance Ever Sold" [Jason Nevins Remix Edit – 3:36] / "The Greatest Romance Ever Sold" [Original Radio Edit – 4:19] / "Call Out Research Hook" [1:10]
1999	ARPCD-3776	"The Greatest Romance Ever Sold" / "The Greatest Romance Ever Sold" [Neptunes Remix Edit Featuring Q-tip – 4:19] / "The Greatest Romance Ever Sold" [Jason Nevins Remix Edit – 3:36] / "Call Out Research Hook" [1:10]
2000	ARPCD-3830	"Man 'O' War" [Radio Edit without Guitar solo 3:56] / "Man 'O' War" [Radio Edit with Guitar solo] / "Call Out Research Hook" [1:10] 375 picture disc with clear rim in custom sleeve.

Notes: "Custom sleeve" indicates a title or picture cover (most releases also contain a custom back). "Custom back" indicates a backing insert, usually containing a track listing and timing(s). Track times are only stated if they are printed on the disc or on the packaging.



Remix" of "Sexy MF."

For the third straight album, promo six-colour picture CDs of ♣ [43037-2-DJ] were issued. This time, the CDs came in the love/sex symbol-embossed special gold box (same as the US limited edition issue); the CD features the same picture of Prince and The New Power Generation that appears in the accompanying lyric book.

The final three singles from ♣ were "7," "The Morning Papers," and "Damn U." Promotional CDs were printed for all three, but 12-inch singles were only made for the last two. There are two CDs for "7," the first of which contains only the "Acoustic Version" [PRO-CD-5981]. The second is a four-track, holding "Album Edit," "After 6 Edit," "Album Version," and "Acoustic Version" [PRO-CD-5581]. "The Morning Papers" and "Damn U" were released simultaneously to Pop and R&B stations, but the 12-inch single for "Damn U" is the only release of interest due to its custom picture sleeve [PRO-5890].

For the first time in ten years no new Prince album was released in 1993. Instead, Warner Bros. issued two, single-CD greatest hits packages, *The Hits 1* and *The Hits 2*, plus a deluxe three-disc set that came with an extra disc of non-album tracks, *The Hits/The B-Sides*. Each disc featured a new track from Prince, and two of these – "Peach" and "Pink Cashmere" – were released as singles along with a live recording of "Nothing Compares 2 U" (which was a double A-side to "Pink Cashmere"). Promotional CD singles were made for all three, however no 12-inch was pressed for "Peach." The 12-inch of "Nothing Compares 2 U" [PRO-A-5994] is the only one to feature a unique titled sleeve.

"The Dawning Of A New Spiritual Revolution": Come to Rave Un2 The Joy Fantastic

There were numerous promotional items released for Prince's 1-800-NEW-FUNK, *Come, Black Album, The Gold Experience, Chaos And Disorder, Emancipation, The Vault... Old Friends 4 Sale, and Rave Un2 The Joy Fantastic* projects, as well as "The Most Beautiful Girl In The World" one-off single. Because many of these items contain various configurations of remixes and edit versions, only the most interesting releases warranting discussion are covered in the text below. A complete listing of all releases can be found, however, in the accompanying discography. Additionally, this section will cover some of the more recent in-house items created in small quantities for special Paisley Park events and appearances.

The release of *Come* [PRO-A-7270] heralded the first issuance of a promotional two-record set featuring an entire album, along with two remixes each of "Space" and "Letitgo." The sleeve featured a custom title sticker.

Warner Bros.' decision to finally release the now-legendary *Black Album* in late 1994 garnered quite a bit of media attention, as it was considered by many to be the most heavily bootlegged record of all time. Although no singles were culled from the album, the record company took full advantage of this curiosity by releasing four different promotional versions of the album (all featured the same catalogue number, 45793-1). Three of these were pressed on coloured vinyl: grey, white, or orange. Of these, the grey vinyl versions are the most difficult to obtain as just 50 individually-num-

bered copies in custom white sleeves were made and distributed only to executives at Warner Bros. Three hundred individually bered copies of the white vinyl versions were printed, again, on white sleeves. The orange vinyl version, however, is much plentiful as 1000 copies were made; this release came housed in a custom black sleeve and was not numbered. Lastly, a standard vinyl version was printed in more normal quantities and carried a photocopied newspaper article detailing the history of the album. It is not uncommon for the grey vinyl copies to fetch upwards of \$750 on the collectors market, while the white version commands in the neighbourhood of \$200 and the orange version \$100.

The advance single from 1995's *The Gold Experience*, "Eye U" was issued as a promo cassette featuring both the album edit versions [PRO-C-7594] in a custom title sleeve. The album itself [PRO-A-7835], meanwhile, was only released as a 12-inch, this time on gold/translucent yellow vinyl with six featuring five mixes of "Eye Hate U." The promotional 12-inch for "Gold" [PRO-A-7941], meanwhile, was also pressed on translucent yellow vinyl.

Prince actually had a couple hundred copies of a "Pussycat"/"319" CD single [no catalogue number] pressed in 1995 and sent out to nightclubs (the track was rapidly becoming a club hit), but it is unknown if any of these were actually released. A few managed to show up in collectors' circles and they usually sell in the \$300 range.

Similarly, a promotional cassette of "P. Control" [no catalogue number] was given to VIPs only at the inaugural *VH-1 Fashion Music Awards* when Prince performed the track there in December 1995. The cassette features a unique sleeve and two remixes available anywhere else, the "House Mix" and "Club Mix." It also came wrapped in a pair of panties. Needless to say, this cassette is rare, selling for several hundred dollars if it can be found at all.

The promo releases for 1996's *Chaos And Disorder* are basic. Only the special cassette single for "Dinner With D" [PRO-C-8287] is of note. Featuring a recycled cardboard sleeve and a custom title sticker, the majority of these were sent out to subscribers of the now-defunct *The ♣ Family* newsletter.

Prince had several hundred copies of a special cassette of "Slave" b/w "New World" [no catalogue number given] pressed in 1996 as a teaser of the forthcoming *Emancipation* album. Cassettes had a unique sleeve and were given to fans and attendees at a few of the Paisley Park shows that year, and wrapped with a photocopied sheet with greeting message members of the New Power Generation. Both tracks are in different versions than the ones ultimately appearing on *Emancipation*. This item can usually be found in the \$100-\$200 range.

An in-house *Emancipation* sampler cassette [no catalogue number given] was also produced and issued in a similar fashion. It features snippets of several of the album's tracks and is different content from EMI's official CD sampler [70876 11658 21A] distributed for retail outlet listening stations.

There are several other official promo items for *Emancipation*, yet only four really warrant a discussion here. The first is the promotional CD for the lead single, "Betcha By Golly Wow!" [

NPG COMPACT DISC SINGLES

1994	None	<i>The Undertaker</i> Both playable and non-playable (lacquered) copies can be found. No artist is credited.
1994	ESK 6302	"Super Hero" / "Super Hero" [Denair Old Skool Mix] / "Super Hero" [Indasoul Mix] / "Super Hero" [New Power Hero Mix] / "Super Hero" [Album version] featuring The Steeles, custom back from "Blankman" film release
1994	CSK 6734	"Get Wild" Custom sleeve from "Pret-A-Porter" film release
1995	PRO-CD-7582-R	"The Good Life" / "The Good Life" [Big City Radio Edit] / "The Good Life" [Big City Remix Full version] / "The Good Life" [Album Edit] / "The Good Life" [Bullets Go Bang Remix] / "The Good Life" [Album version] Custom back.
1995	PRO-CD-7595-R	"The Good Life" [Radio Edit] / "The Good Life" [Album version] / "Get Wild" [Album version] / "Get Wild" [Money Maker Radio Edit] / "Get Wild" [Funky Jazz Radio Edit] Custom back.
1996	PRO-CD-8140-R	"Girl 6" [Album Edit ~ 4:01] Custom back.
1998	None	"The One" [4:33] Custom back.
1998	None	"The War" [26:00] Custom sleeve.

NPG 12-INCH SINGLES

1994	PRO-A-8140	"Super Hero" / "Super Hero" [Indasoul Mix ~ 4:00] / "Super Hero" [Silk's House 4:38] / "Super Hero" [Silk's Slow Motion Mix ~ 4:53] / "Super Hero" [Denair Old Mix ~ 4:12] / "Super Hero" [New Power Hero Mix ~ 7:15] / "Super Hero" [Silk's Club House Mix ~ 4:37] Featuring the Steeles. Die-cut sleeve with custom sticker.
1995	PRO-A-7582	"The Good Life" / "The Good Life" [Big City Remix] / "The Good Life" [Album] / "The Good Life" [Bullets Go Bang Remix] / "Free The Music" / "Get Wild" [In House] / "Get Wild" [Club Mix]
1996	PRO-A-8140	"Girl 6" / "Nasty Girl" Die-cut sleeve with custom sticker
1998	None	"Come On" / "Come On"
1998	None	"Come On" / "Come On" [Doug E. Fresh Mix] / "Come On" [Remix] / "Come On" [Album Edit] / "Come On" [Hypermix] / "Come On" [Latinitemix] / "Come On" [Acapella] / "The One" [Remix]

11657), released as a special picture disc. A 12-inch single of "Face Down" [SPRO-11698] is unique due to the three remixes that were never commercially released: "X-tended Rap Money Mix," "Instrumental Money Mix," and "A Capella."

In the spring of 1997 EMI teamed up with the Borders Books and Music retail chain to distribute a special promo cassette of "The Holy River" b/w "Welcome 2 The Dawn (Acoustic Version)" [4PRO-11690], which were given away free of charge to anyone who made a purchase. This item features a totally unique sleeve and custom sticker.

By far the rarest item from the *Emancipation* period is the promo CD for "Eye Can't Make U Love Me" [DPRO-11699]. There is a great deal of speculation as to whether or not this item was ever serviced to radio, and no commercial release was ever made. It is possible that the track was intended to be the next or concurrent single after/with "Face Down," but was pulled due to EMI's ceasing operations. Regardless, it is exceedingly rare with only a handful said to exist. It would likely sell for several hundred dollars in the open marketplace.

There were no less than three promo CD and three promo 12-inch issues released by Arista for the first single from *Rave Un2 The Joy Fantastic*, "The Greatest Romance Ever Sold." All contain different configurations of edited and remixed versions of the song (see the discography for complete details). Also released was a sampler disc entitled *Selections From Rave Un2 The Joy Fantastic In Stores 11/9* [ARPCD-3775], which contained an edit and full-length version of "The Greatest Romance Ever Sold," "Man 'O' War," "So Far, So Pleased," "Hot Wit U," and "Baby Knows."

In early 2000, Arista (at Prince's request) issued a promo CD for "Man 'O' War" [ARPCD-3830] that contained both a "Radio Edit Without Guitar Solo" and "Radio Edit With Guitar Solo," along with a "Call Out Research Hook." Most interesting, though, is the unique sleeve and the disc itself – a picture disc with a clear (see through) rim. "Man 'O' War" was never issued as a single anywhere in the world.

"The Exodus Has Begun": NPG releases

During his lengthy contract dispute with Warner Bros. Records, Prince utilized his New Power Generation band as a front to release more of his own music to the masses. Beginning with the independently released *Goldnigga* in 1993, Prince would often appear uncredited even though he wrote and played on the majority of tracks.

A one-off single of the re-recorded track "Super Hero" appeared in the 1994 film *Blankman* and the subsequent soundtrack (Prince had given the song previously to Earth, Wind, & Fire for release on their 1993 album, *Millennium*). Warner Bros. soon caught on, however, and Prince created an alter ego dubbed Tora Tora for 1995's *Exodus*, which the record company put on its schedule but later refused to release in the US (it was later issued by Edel in Europe and Australia). By the time 1998's *Newpower Soul* rolled around, Prince was free from his Warner Bros. deal and could do whatever he pleased.

Each of these releases saw several promotional compact discs,

12-inch, and cassette singles released; only the most interesting items will be discussed below. Sampler cassettes were issued for all three albums. *Sampler #2* [no catalogue number given] featured "Black MF In The House," "2Gether," "Johnny," and "Goldnigga Part 1," from *Goldnigga*, along with Mayte's "If I Love U 2Night." *Sampler Experience* [no catalogue number given] was issued to promote *Exodus* and *Kamasutra*, along with the never-released *Madhouse 24* project. Both feature custom sleeves. NPG Records Sampler [no catalogue number given] was handed-out to fans at several "Newpower Soul Festival" gigs in the spring of 1998, and contained snippets from *Newpower Soul*, Graham Central Station's *GCS2000*, and Chaka Kahn's *Come 2 My House*.

In July of 1993 Prince, Sonny Thompson, and Michael Bland recorded a session dubbed "The New Power Trio." The result of this effort was *The Undertaker* [no catalogue number given], a six-track CD that featured "The Undertaker," "Poor Goo," "Jailhouse Rock," "Honky Tonk Women," "Bambi," and "Dolphin." The silk-screened discs were pressed in Canada, as are all of the Paisley Park in-house releases. Prince's original plan was to distribute *The Undertaker* as a free giveaway with *Guitar World* magazine, however Warner Bros. found out about the project and forced Prince to cancel it. Many of the finished discs had already been delivered to Paisley Park, and all were subsequently rendered unplayable by applying a shellac or varnish to the silver side. However, some resourceful collectors managed to find a way to remove this coating without damaging the information contained on the disc. Both playable and non-playable versions can be found in collector's circles today, and they usually sell in the \$200-\$300 range.

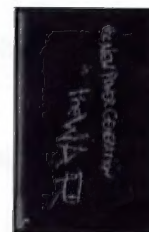
Without a doubt, one of the rarest of all Prince promotional releases is the *Kamasutra* sampler [no catalogue number]. This item was originally produced to be handed out to guests at the Prince-Mayte wedding in February of 1996. At the last minute Prince changed his mind and the tapes were subsequently destroyed. A very limited number managed to escape into the hands of collectors, though. These copies are very similar to the versions that were eventually sold through 1-800-NEW-FUNK, however they are stamped "Sample" on them. As the sheer rarity of these cassettes makes them extremely valuable, a price in the several hundreds of dollars is not out of the question.

In mid-1998 Prince issued a special promotional cassette for a track he had recently written entitled "The War" [no catalogue number given]. This song has never surfaced on an album, although it could be downloaded for a while from his Love4OneAnother website. The cassettes were sent out to anyone who made a purchase from the 1-800-NEW-FUNK website or via telephone. A few weeks later promotional CDs [no catalogue number given] also surfaced on the collector's market. Both feature unique artwork. The compact discs were also available for a very brief period of time through 1-800-NEW-FUNK a year or so later. The CDs, however, were produced in much smaller quantities than the cassette and thus demands a premium to collectors.

By Harold Lewis. Discography compiled with additional information from Thomas Duus and Tony Melodia.

NPG CASSETTES

1993	None	<i>Sampler #2</i> Contains "Black M.F. In The House" (The NPG) / "2Gether" (The NPG) / "Johnny" (The NPG) / "Goldnigga Part 1" (The NPG) / "If I Love U 2Night" (Mayte) Custom sleeve.
1995	None	<i>Sampler Experience</i> Excerpts from <i>Exodus</i> (The NPG), 24 (Madhouse), <i>Kamasutra</i> (NPG Orchestra) Custom sleeve.
1996	None	<i>Kamasutra</i> Custom sleeve.
1998	None	<i>NPG Records Sampler</i> Excerpts from <i>GCS2000</i> (Graham Central Station), <i>Come 2 My House</i> (Chaka Kahn), <i>Newpower Soul</i> (The NPG).
1998	None	"The War" Custom sleeve.



Our Clothes,

"Our clothes, our hair, we don't care..." – those are the words sung by a very young Prince clad in bikini briefs, thigh-high stockings and trench coat, a young Prince with mussed hair and raccoon eyes. While many thought of Prince as displaying freakish behaviour, others saw him as a rebel hell-bent on being free and proclaiming his individuality proudly. This article by Richard Corona discusses Prince's demise as a rebel and how his work has changed since he has been influenced by Larry Graham and adopted some of the morals and beliefs of Jehovah's Witnesses.

THE LAST FEW YEARS HAVE SEEN PRINCE CENSORING HIS WORK by removing curse words and "dirty" lyrics. He has spoken about the importance of refraining from cursing for fear of associating himself with all the negativity that comes from how and why the words are used in an evil way. If you were to have told Prince back in the '80s, or even in the early '90s, that he would one day censor his music, change lyrics and stop cursing for fear of being a sinner, he would have surely laughed in your face. So how did this drastic change in Prince's thinking come about?

One important reason for Prince's new outlook is his close friendship with Larry Graham, a longtime Jehovah's Witness advocate. After having met Prince on the *Jam Of The Year* tour in 1997, Graham moved to Minneapolis in April 1998. They began spending a great deal of time together. Very quickly, Graham became a tremendously important influence on Prince; he shared his belief in the Jehovah's Witness religion and engaged Prince in biblical discussions.

At first I was very happy that Prince found a mentor and a trusted friend, but it didn't take long before Graham seemed to have his say in most every step Prince took. Soon Prince announced that he had stopped cursing and celebrating "pagan holidays" such as Christmas. The first time Prince publicly acknowledged Graham's influence was when he thanked him in his April 1998 *Essence* Awards acceptance speech. Prince said that Graham had helped show him "The Truth." When Prince performed "The Cross" on the show, it had been transformed into "The Christ" with partially new lyrics. Prince introduced the song with a speech about "stauros" as this word was projected on a video screen behind him: "Stauros, by definition, a wooden stake driven in the ground used to cause torture or death. Stauros, perhaps someone lied about the way someone died." His ideas about "stauros" were from the Jehovah's Witness religion, which claims that Jesus died on a pole or a stake, not a cross. The Greek word "stauros," which was translated into "cross" in many Bibles, meant just one piece of timber. The symbol of the cross comes from ancient false religions, according to Jehovah's Witness.

I don't think the way Christ died should be the focus, but rather *why* he died. Prince had become so obsessed with insisting that Jesus died on a stake instead of a cross that he changed the title and lyrics of the song to fit within his new-found religious beliefs. To me that seemed to say that the song was not fit the way it was. But the message of the song was very clear from the outset, always has been. I believe the reason that Prince changed the title to "Christ" was not to fully establish who he was singing about, but rather to distance himself from using the symbol of the cross, which Jehovah's Witnesses insist is an idolatrous symbol. I was shocked that Prince would challenge the character, purity and strength of his own music by changing it around.

Loss of freedom

Unfortunately, Prince's reliance on religion has resulted in a loss of freedom. I fully support his spiritual search and wish him well, but it saddens me that he would rather blindly follow a religion and their teachings instead of thinking for himself on how to handle very important issues in his life. Certainly the

Bible and other "holy" books contain many teachings that should be applied to daily life, but when the leaders of an organization dictate to you how to think, there are major problems.

When one makes a choice to no longer use curse words, the question is: are you doing it to please yourself, God or the people in your religion who say it's wrong? The idea that you become a better person by not cursing is simplistic to say the least. Words only have the meaning we apply to them. At one time "gay" was a positive word, now it's one that some people have negative feelings about because it's used to label someone homosexual. Why are curse words any different? I don't agree that it is the right thing to make a blanket choice and exclude all language that is deemed "offensive" by your church without being able to think about why it's wrong or right to use the word in the first place.

Prince has increasingly engaged in rather silly word-plays to prove his points. For example, it was reported that moderators dissected the word "individuality" into "in-divide-u-all" during discussions at the "Prince: A Celebration" event. They seemingly discouraged the expression of individuality in favour of seeking the "source." The very notion that a Prince-sponsored discussion would object to individuality and attempt to educate the "fams" on the right path should scare the hell out of every single Prince fan. *That* is the biggest proof that Prince's thinking has changed dramatically. The fact that God created us as unique individuals should be embraced. Prince has celebrated and embraced individuality many times in this work (an example is the song "God"). For one of the most unique individuals in the history of music to support the denouncement of individuality is a true testament of how the Jehovah's Witness teachings are misleading Prince.

My experience with organized religion has shown me that the leaders will encourage you to have a personal relationship with God, but if you don't filter your relationship through the leaders and agree with what they say, it means that you aren't having one. In my opinion, Prince was certainly on the right path during the *Lovesexy* era. He obviously discovered an incredible spirituality that he chose to put to music and share with his fans. I'm not saying that the *Lovesexy* album is one that a fan would hinge their spiritu-

Our Hair, We Don't Care

ality on but it is clear that Prince found something personal, something real, and something he wanted to share. The purity and sacredness of that spiritual knowledge is one of the things that has attracted me to that album for all these years and one that helps to make it my favourite.

The *Rainbow Children* was previewed during Prince's Celebration in June 2001. They said that Prince "didn't hold back" when he created the new album like he did with *Lovesexy*. The beauty of *Lovesexy* is that

it didn't have to rely on an elaborate scheme which attempted to convert or "educate" the fans with listening parties that had less to do with finding out what the fans actually thought about the music than with Prince pushing his agenda. *Lovesexy's* message is there, clear as day, "Love is God, God is love, girls and boys love God above." What more do you really need? We received all the education from the music and words. I cannot believe that Prince has become so insecure in his craft that he needs to resort to tactics to convince people of what he believes in.

Guilt

Prince's music is not going to suffer without curse words and I do not need to hear Prince curse ever again. The point is that essentially Prince is apologizing and expressing guilt over his past. That is the most disturbing part about Prince's decision not to use curse words in his music. It's not the decision to stop cursing that is troublesome; it's the motivation behind it. Prince has been convinced that what he did in the past was wrong and that he needs to go against his past by changing and censoring his lyrics.

I can respect Prince's decision to cease using curse words but I do not respect him censoring and butchering songs in the name of that decision. Prince never used foul language gratuitously, maliciously or to tear others down. He certainly wasn't a sinful, evil person just because he used four-letter words or wrote about sex and masturbation.

Prince has nothing to be ashamed about as far as his past is concerned. The fact that he ever cursed in the past has had no ill effect on his fans – not then and not now. However, the guilt and fear that Prince seems to be experiencing may come to have an adverse effect on his creativity. After all, creativity is about being spontaneous and going with the "flow," not about stern self-criticism and thinking about each and every step you take. Prince was never led by guilt or fear.

Prince has always had a healthy disdain for the music business and music critics – what do they know about his work? He has often talked about how cramping it is to have record companies tell him what to do or imposing restrictive "ceilings" on his work. But why is he now letting Jehovah's Witness and religious dictates influence his work? I cannot believe that after all that Prince has been through to get "free," he has ended up allowing himself to become bound by rules and regulations of a religion.

Speaking from the experience of one who spent their childhood in the Church, Prince's reasoning and answers on the subject sound scripted to me. Unquestionably, guilt and fear are incredible motivators that religion uses to herd the flocks in the direction deemed appropriate by the leaders. In my opinion, it is wrong to lead people with guilt and fear; people should be led by love.

Religious zealots

I was 14 when the *Purple Rain* album came out. It was the first album I bought with my own money. The album contains one of Prince's most controversial songs, "Darling Nikki." I remember, not too long after the album came out, that I read a book that dealt with "dirty"

lyrics. The book warned parents not to let their kids listen to the music of various artists and one them was Prince, specifically dealing with the song "Darling Nikki."

What the religious zealots failed to realize or recognize is that Prince included a beautiful psalm at the end of the song. One of the first things that I did when I bought that record was to record the end of the song on a cassette tape, take apart the tape, reverse the tape and put it back together so I could hear what Prince was singing. I heard the most beautiful angelic harmony, "Hello, how are you? I'm fine, cause I know that the Lord is coming soon. Coming, coming soon." That spoke volumes and volumes to me, not the fact that he sang an ode to a magazine-abusing whore.

When religious zealots hear a song, they only take away from it the message they want to hear. Prince has always balanced his desire for raw sexuality and his need to love and be loved. I understood his messages and I'm sure that most of you did too. Prince's cursing does not negate how much of a role model and a positive influence he was for many of us who were teens in the '80s. I was an outcast during much of my childhood and I would bet that a large portion of the fan base was too. As an outcast I identified with Prince. I admired that he flew in the face of authorities and did his own thing with pride and confidence, no matter what people said about him. As an outcast, I spent much of my time in my room alone, listening to my favourite musician. I feel that his music saved my life. It gave me hope and provided so much joy at a time in my life when I often felt no hope for tomorrow. I was never alone as long as I had his music. The messages in the music rang true and clear despite the "foul" language.

Restrictions

I know that Prince has been through many problems in the last eight years: feud with label, death of a baby, broken marriage. These are all very serious and life-altering events. I understand that for me to sit and comment on his choices may seem out of line to many of you, but as a fan for 22 years I feel the need to express my sadness at having to witness the demise of a one-time rebel.

I fully support Prince's right to express his views. However, I do not want to hear him preaching and I know I'm not alone here. If Prince wants to tell the world how he feels, I'd rather hear it in a song. Prince is not a preacher; he is a musician-poet-entertainer-extraordinaire. Leave the preaching to the preachers.

It has been a frustrating experience to wait many years for Prince to finally be free from his contractual obligations only to have him bound and obligated to more restrictions. I envisioned a truly free man playing incredible music, not a man who would submit himself to the machinations of religion. Prince has always been a highly spiritual person, but there is a vast difference between religion and spirituality. I have no doubt that Prince will continue to make incredible music with intense and deep lyrics and I'm still enjoying Prince's music as much as ever. However, I do wonder how much more fun the ride would be if he were truly "free."

By Richard Corona (a.k.a. the Organgrinder The Magnificent).

The Definitive Guide to Prince ...for 10 Years!

